

Reprints from “Jonathan D. Steinhoff’s Sometimes Blog”

VOLUME 5

SEPTEMBER 20, 2010 - JUNE 18, 2011

**TEXT AND PHOTOS ONLY (VIDEOCLIPS, MOST
LINKS ONLY AVAILABLE AT ACTUAL BLOGSITE)**

EXPLANATION OF THE POSTING OF THESE VOLUMES

(Explanation included at the beginning of each posting of each volume of blogs)

The videos and photos contained in my actual blog postings at Blogspot <http://jonathands2u.blogspot.com/>, and the links to other sites included there, and the colors of the print and the size differentiations of the section headings, are all missing from this document and other related volumes. If you wish to actually read my posts you should use the above link to go to my blogsite, “Jonathan D. Steinhoff’s Sometimes Blog”.

This document, and other related volumes, exist for the sole purpose (unless perhaps an additional purpose of also being a searchable database) of being an unalterable timestamp record of the text only of what I have blogged, serving as proof that, as of the dates of the postings of these volumes on Archive.Org, the text within the volume has not been altered. I do not edit these postings once I post them at the Blogspot site (except perhaps within the first 15 minutes of posting to correct spelling or grammar), however, Blogspot’s malleable timestamp does not evidence this my adherence to the integrity of the indicated date of posting.

As Blogspot, the blogsite where these are actually posted (<http://jonathands2u.blogspot.com/>), has the drawback of using a malleable timestamp, I could post something predicting the outcome of the next day’s horse races, then return to the blog the day after the horse races and edit in the names of the winners, with the timestamp incorrectly implying that the information predicting the winners was posted the day before the horse races.

Thus, I have chosen to periodically post at Archive.Org these volumes containing the text of my blogs, as Archive.Org shows a timestamp that is not malleable. Therefore, it presents validation of the general timeframe within which my words were actually posted at Blogspot. As I only intend to *periodically* add new volumes here at Archive.Org, these Archive.Org timestamps do not serve to validate the moment of every posting. However, at the very least, validation of the general timeframe is provided here. Eventually all of my blogs will be included among these volumes, which is a considerable improvement, in terms of validating when I wrote what I wrote, over Blogspot’s timestamping malleability.

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JUNE 2011

Saturday, June 18, 2011

Amnesia Land, Ice Cream, A Birthday, and Amnesia Land

Just a brief visit to accomplish a few brief tasks:

- Wish Paul McCartney a Happy Birthday with a little video of me.
- Present to you my newest story idea, "Amnesia Land," which has a kind of Twilight Zone-like profundity contained within it, secretly designed to change the world and make your teeth look like new while you sleep, if applied correctly.
- Say hi everyone.
- Suggest to al Qaeda and the Taliban that, as bin Laden is gone, they might want to consider going into some other line of business that doesn't annoy people so much.

HAPPY BIRTHDAY, PAUL MCCARTNEY!

If you are Paul McCartney, and if it is still June 18, 2011, please see this happy birthday wish from me (if you are not Paul McCartney, or you are but it is no longer 6/18/11, this is not for you):

<http://www.archive.org/details/BirthdayWishes6.18.11>

AMNESIA LAND

My newest writing, entitled "Amnesia Land," is posted for one and all at my posting site of preference, Archive.Org:

<http://www.archive.org/details/AmnesiaLand>

It is meant to be read as a totally incomplete assessment of the human race's tendency to sever its own connections to that which bridges it to something or another, who can remember.

HI EVERYONE

This section is for those who just enjoy a simple sentiment, "Hi Everyone". And I read somewhere that saying this sometimes leads to fame and fortune. Not that I actually seek fame and fortune per se, though perhaps fortune would be nice. To someone like me, fame would ultimately be quite the downside to the "fame and fortune" combo, although on Paul McCartney's birthday it all somehow sounds like a nice, reasonable arrangement!

HEY AL QAEDA AND THE TALIBAN, FREE ICE CREAM OFFER

My idea here is to seize the moment and make an appeal to any al Qaeda and/or Taliban readers I might have (please take the trouble to see my blogs

regarding the 1993 World Trade Center Bombing, the Times Square So-Called Attempted Bombing, etc., etc.) to lay down their arms or whatever they're using. There may never be a more perfect fork in the road from which to take a path of peace. And I'm sure with my connections you can each get a free ice cream cone for every weapon you turn in! Hmmm, perhaps this is something you should do even if a free ice cream cone *isn't* involved - oh, but I mean, it will, an ice cream cone will definitely be involved, I never meant to suggest this free ice cream cone offer was being retracted!

[*Please Note* - This section may or may not be followed-up on at some time in the future, specifically, a possible general appeal to the public at large for contributions of ice cream and/or cones, depending on what results from this free ice cream cones offer, which has never been tried before.]

Posted by Steinhoff at 1:31 AM 0 comments [Links to this post](#)

Labels: [Amnesia](#), [bin Laden](#), [Paul McCartney](#)

MAY 2011

Sunday, May 29, 2011

Is Connecting The Dots Like Nap Time?**If You Just Let Me Survive This Black-Out, Oh Lord, I Promise To Never Again Shout Profanities At My Dishwasher**

Having just experienced a harrowing two-hour black-out, it has come to me that the unexpected can occur at any time, even unexpectedly. It is true the black-out occurred before it got dark outside, but an intelligent mind instantly sees numerous possible scenarios, in fact, this is precisely the sort of thing for which we intelligent people have been known to receive criticism. Yet can we really close our eyes to the possibility that the lights would never come back on again, ever? That for the rest of our lives the people living in my apartment building might be cursed to live without electricity? What a nightmare - but the lights have returned, and I see now, it's time to get my affairs in order before it's too late. I've even started up a brand new pot of Marley Coffee (unbelievable coffee) - should the black-out be planning a return visit with us, at least I can get in a pot of coffee between crises.

One Person's Secret Word Is Another Person's Magic Word

So here's the thing I should pass along ASAP so as to avoid any risk of a particular possible secret dying with me: I may have had a hand in Paul Reubens adopting the name of one of his characters, Pee Wee Herman, as his official showbiz identity (I refer to his official showbiz identity prior to that incident when he, well, apparently, had his hand in something):

1. **Paul Reubens, Tim Burton and myself** all attended CalArts at the same time during the '70s, and knew many of the same people there. For a while I was friendly with a girl at CalArts who later worked for **Tim Burton** on "Beetlejuice", and who was hanging around at CalArts with **Paul Reubens** at one point. It is a matter of record that **Paul Reubens'** big movie, "Pee Wee's Big Adventure," was directed by **Tim Burton**, though I was surprised when Burton stated in an interview that they first met when that movie was being put together, which would put it at a point in time after they attended CalArts. And no mention was made by Burton that they had even both attended the same school.

2. A few years after graduation, in 1980, I sent to a (different) former friend, who was also a friend of **Paul Reubens'**, my short story, "Sigmund Freud's Favorite Patient" (a key part to be excerpted momentarily). This former friend was later an influence on Burton's "Nightmare Before Christmas" (as was I). His influence was the part when they're all hunting for the mayor, Jack, by shouting his name over and over. Back at CalArts in the '70s, this person had enjoyed poking fun at the friends of someone we knew named Jack, mimicking them by calling Jack over and over. The similarity to fellow CalArts alum Burton's film's characters and their manner of shouting "Jack! Jaaa-aaack!"

would be unmistakable to you if you had been there.

3. In 1982, **Paul Reubens**, who had not yet made Pee Wee Herman his official showbiz identity, was in a scene in a movie, "Pandemonium," with Tom Smothers, which I will be excerpting momentarily in a videoclip. This scene has something very much in common with the one I will momentarily be excerpting from my Freud short story.

4. In 1987 I copyrighted my Freud story with the U.S. Library of Congress, as part of a self-printed collection of my stories, "Inventing Air". I had previously self-printed it in 1982 as a story in my semi-novel, "The Coin That Came In Second" ("Coin" later to become a section within "Inventing Air"), and prior to that, in January 1981, I self-printed the story (slightly different draft) in "Mysteries of the Cosmic Boot." [I posted "The Coin That Came In Second" at Archive.Org in June 2007.](#)

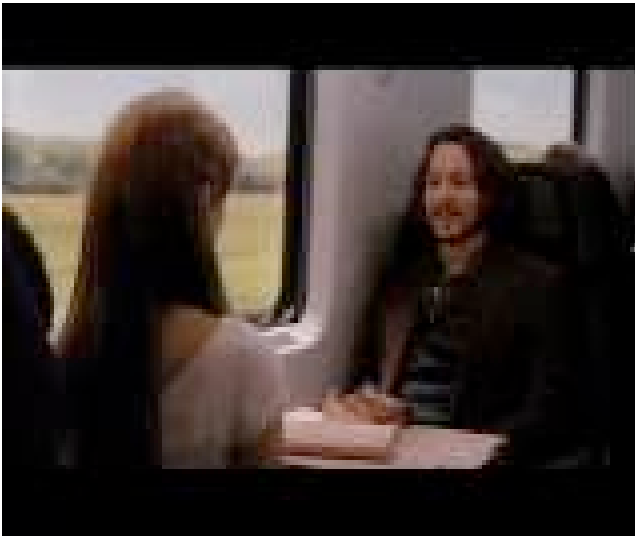
5. In 1999 Angelina Jolie and Winona Ryder were in a movie entitled, "Girl Interrupted." This movie title was quite similar to the title of another story from my "Coin That Came In Second" (only 10 pages away from the Freud short story): "Man Without Interruption". One of Winona Ryder's earliest starring roles in a movie was in **Tim Burton's** "Beetlejuice".

6. The name most frequently associated with Johnny Depp, throughout the world, is: **Tim Burton**. This is because Depp has worked with Burton in so many of Burton's movies.

7. In 2010, Angelina Jolie and Johnny Depp were in a scene in the movie, "The Tourist," that has something very much in common with the previously referred-to scenes in my Freud short story and in the Paul Reubens movie. To be excerpted in a videoclip momentarily.

8. In general, I have often been an influence (occasionally a significant influence) on the work of **Tim Burton**, and have also found myself to be an influence on the work of Johnny Depp, with my Depp influence not being limited to Burton films.

9. Videoclip, including the aforementioned scene from "The Tourist" and the aforementioned scene from "Pandemonium":



10. The aforementioned scene from my short story, "Sigmund Freud's Favorite Patient":

"I see, said Sigmund. "I see, I see... your name's wrong."

"It is not! My parents gave me that!"

"Of course, but what I mean is, well, let me put it plainly. You must change your name. Change it at once, I tell you!" said Sigmund.

Egbert slowly unclenched his fists. "How about if I change it to, oh, what do you say to Jimmy Mocassin?"

11. Though one may often enough come upon scenes where people decide to change their name, one would have far more difficulty locating scenes that share the more specific similarity to which I refer. For in these three instances, the humor derives from the idea that the subject should be so over-willing to suddenly make a change to his name, simply because it should be the just-stated wish of the person they are with. And I would further be making the point that it should be looked upon as significant that these three remarkably similar instances should directly regard Reubens, Depp and myself.

Posted by Steinhoff at 6:43 PM 2 comments [Links to this post](#)

Labels: [Johnny Depp](#), [Paul Reubens](#), [Tim Burton](#)

Sunday, May 15, 2011

YOU KNOW MY NAME

UP UP AND

There are a number of things I've blogged in the past regarding the TV show, "Smallville", of which I've been a big fan, and a big secret influence as well, in addition to being someone who is quite glad they didn't need to kill Superman off in the final episode. Not being a film critic, I will not go into further detail

on the many other things in the series finale which I also found to be great.

So that my first blog article following their series finale is totally up, or upbeat, or coasting along, or bouncing around, or not a downer, or to be specific, to avoid touching on everything under the sun, I have considerably narrowed things down here (with the possible exception of my including these "Up Up And" paragraphs).

AND AWAY

Let me begin, with regard to the series finale of "Smallville" the day before yesterday (Friday, 5.13.11), that I have been saying right along that Clark Kent is really Superman, yet could not get one person to believe me. I will not blame this failure to get across so basic a point on the company I keep, but will instead in the future work harder to become more articulate in expressing how I come to my conclusions.

The following videoclip contains parts of two scenes from the "Smallville" series finale, and are presented with my prerequisite (or postrequisite, or no requisite, what do I care) that it be seen in relation to the previous time I discussed "Smallville", which was my 4.23.11 blog article ("If You Look Closely You Can See The Sun", in the section entitled, "When Last Blurry", the 4-15-11 Smallville related videoclip there being the more relevant here). The particular thing to bear in mind today is that [my "Uncle's Dream" video](#) (at archive.org), which I am contending is connected with this series finale, was shot at The **Beresford** in New York City (to be elaborated on following this videoclip):



Both the "Smallville" episode clip and the "Uncle's Dream" clip regard parent/child situations, most particularly extreme situations, where one feels the parent to be well beyond their boundaries in the affect they have on the life of their offspring. In "Smallville", Lionel Luthor wishes to take the heart of his daughter Tess, to implant it into a composite clone of Lex Luthor, Lex being in need of a heart. In "Uncle's Dream", slightly less serious but serious just the same, the mother is pushing with all her might to manipulate into being a

marriage between her young daughter and a wealthy elderly man.

Regarding my above statement that my "Uncle's Dream" video was shot at The **Beresford**:

- In my October 18, 2009 blog article I state that famous director Sidney Lumet bought the apartment in which I shot this video.
- This link to a October 4, 2008 New York Times article reprint shows that Sidney Lumet resided in The **Beresford**: www.carolelevy.com/pdfs/NYT-glennclose.pdf

Sometimes I Wish I Could Just Fly To The Hamptons

Not everyone will recall a news story from January 2004 about Ray Davies of The Kinks being stabbed while standing up to a mugger. It being that I have been a significant influence on The Kinks (late '80s and early '90s), and it being that just two weeks prior in December 2003 I had been describing running away from a mugger one New Year's Eve despite the threat of death (an incident I had scarcely ever described in the decade or so since it happened), and it being that insidious creeps often find a way to make front-page type news in a way strangely apropos to what I might say (but in a convoluted/demented/twisted way, it being that I am secretly super-important in relation to Spielberg and McCartney and many others and therefore attract some of the worst people to focus in on me as a person of interest), and for other reasons, I concluded at the time that, somehow, one thing had led to the other here.

I bring it up now because, years after this conclusion, a new reason has become part of this. As I once described in a blog article, the words "**Drift Away**" had been used as an important part of the refrain on different songs on two Kinks albums in a row, and that, for a very specific set of reasons, I had concluded that this occurred because of me. In fact, I had discovered the first usage even before it was distinguished by becoming a carry-over to their next album. So recently I was reviewing in my mind where I was at the time I was describing standing up to a mugger - I was working temporarily in the office of the business managers of Andy Griffith, Bob Newhart, Brian Seltzer, Dan Hicks, and many others. Among the things of which I was particularly aware in being there (I was there two weeks while one of the secretaries in this two-secretary office was on vacation), one was that, two years previous to being there, I had given my brother-in-law the latest Dan Hicks CD (at the time) as a holiday gift ("Beatin' The Heat").

So the thing about all this that just recently crossed my mind is that one of the songs on that same Dan Hicks CD is entitled, "**Driftin**".

And finally, so that I might continue to avoid touching on everything under the sun, I will not go into at this time how:

- Andy Griffith's "Matlock" would make occasional inside references to me/my material
- The legendary series finale of "Newhart" made inside reference to my "Uncle's Dream" video (including direct mention in that "Newhart" episode to the Marlon Brando movie, "The Ugly American", wherein the star of my "Uncle's Dream" video, Sandra Church, played Brando's wife)

Posted by Steinhoff at 5:07 PM 0 comments [Links to this post](#)
Labels: [Ray Davies](#), [Smallville](#), [The Kinks](#)

Sunday, May 8, 2011

[I'll Always Hold That Image Close To My Heart And In Storage Locker #87](#)

On Wednesday, [May 4th](#), I posted at Archive.Org, ["If Paintings Of Dead Evil People Could Talk"](#). I also blogged about it. So far, I have only been able to discern that people connected with Bill Maher and also SNL have read it, so I have to feel neglected. It's only half a page, shouldn't take more than an hour or two. Here, I'll give you another link to it (I really want you to read it!):

<http://www.archive.org/details/IfPaintingsOfDeadEvilPeopleCouldTalk>

On the brief (half-page) occupied by this comedy idea of mine, aimed for the [May 7th](#) Saturday Night Live (which over the years has usually incorporated pieces contained in my contributions for that week's show, as I have referred to in many previous posts accompanied by what I regard as evidence), I use as a major point of crystallization the idea of Osama bin Laden's catch phrase, "Death to America," reduced, so that the last thing coming from him would be "**Death To**". In this [May 6th](#) videoclip, Bill Maher (whom I have previously blogged as occasionally making references to my material, accompanied by what I regard as evidence of same), in his very first monologue following Osama bin Laden's death, chooses this as the note upon which to end this opening monologue:



One of the things I wished to evoke with my [May 4th](#) Osama bin Laden comedy sketch was an image for "America's rear-view mirror," or, well, hmm, an image for "the collective psyche of all humanity," or something along those lines. Which, I don't know, I guess I just always like to keep a connection with that greater totality in mind somehow - and on Saturday Night Live [May 7th](#) I believe I may have gotten another one through onto the big board (I am totally outside of my vernacular, I hope I just said what I think I said, and presume forgiveness if not, afterall, what's the worst thing I might have accidentally said?).

Specifically, in my above-referenced [May 4th](#) comedy sketch (on one of its levels), I summoned (or "used", depending on how seriously you feel like taking this kind of thing) the graphic image of Osama bin Laden's corpse being in the center of a room, though any potential seriousness to such an idea is pretty much diluted by the very much less intense political chitter-chatter among a social crowd collected together in the same room, who inevitably react to the idea of the Osama bin Laden corpse in their own idiosyncratic, occasionally silly way.

If that description can be fairly regarded as among the several ways to properly characterize my [May 4th](#) comedy sketch posting, then it would seem that on [May 7th](#) Saturday Night Live once again found a way to include in a comedy sketch my material designated for that night's show:



Posted by Steinhoff at 2:08 PM 0 comments [Links to this post](#)
Labels: [Osama bin Laden](#), [Real Time With Bill Maher](#), [Saturday Night Live](#)

Wednesday, May 4, 2011

[If Paintings Of Dead Evil People Could Talk](#)

In my first blog of the post-bin Laden world, I thought I would keep things simple and appropriate (to some anyway, no doubt):

Starting Up A Brand New Car

First, I thought I would again bring up, mainly for the benefit of those who have already bothered to check my evidence that I'm amazingly consistently right about amazing creative things by others having begun with something from me or have been seriously influenced by me/my creative work (and so they would do well to believe in this one as well perhaps perhaps perhaps, though the real evidence in this instance, such as a song I created and recorded that was copyrighted by me with the Library of Congress, has to be regarded by the average idiot as less verifiable evidence than desired, it being that the material copyrighted at the Library of Congress is comparatively inaccessible), the fact that I created something that resulted in Sting's "Starting Up A Brand New Day".

My version of things regarding the origin of that song, a song which was used as a sort of anthem of the new millennium (including being played in the background during a major network's coverage of the moment the new millennium began in Times Square) can be found by going to [Archive.Org](#) and looking at my ["The Illustrated Story Of Sting's Brand New Day"](#). Some of the direct links contained therein may have changed since it was first posted, but they should still work enough to achieve the main purpose if you do an extra obvious search or two.

If Paintings Of Dead Evil People Could Talk

I also have, in answer to my usual "responsibility" to come up with something for Saturday Night Live so that they can debone it of all the potent stuff that would tax the brains of grandmas but keep a few inside references from it on the next show and occasionally include something significant that I wanted used but still nothing that would really tax the brains of the little kids (or grandmas, whatever), I have a new comedy sketch idea - again, specially designed for the post-bin Laden world, a world which we all have already come to know and love.

I have just posted ["If Paintings Of Dead Evil People Could Talk"](#) at archive.org.

Posted by Steinhoff at 9:47 PM 0 comments [Links to this post](#)

Labels: [bin Laden](#), [James Taylor](#), [Joni Mitchell](#), [SNL](#), [Sting](#)

APRIL 2011

Saturday, April 23, 2011

I SOMETIMES FORGET A FACE

IF YOU LOOK CLOSELY YOU CAN SEE THE SUN



As the current primary incarnation of the "Superman" legacy, "Smallville", has only several episodes remaining (the series finale is May 2011), I thought it possibly relevant to provide this photograph of one of the three then-future heads of Marvel Entertainment. For those who don't see a connection, Marvel Comics and DC Comics ("Superman" Comics) were at least at one time arch rivals ala Pepsi vs. Coke, each with their own universe of superheroes.

I took this photograph in the summer of 1968 or 1969 at Camp Timberlake in Vermont. I also knew this then-future Marvel head from homeroom while attending Valley Road Junior High School in Princeton, New Jersey. It was only a handful (four one year, five the other) of us little Princetonians who also went to the same Vermont summer camp together.

WHEN LAST BLURRY

As "Smallville" comes to the end (as mentioned above), I am pleased to report new observations that they are again referencing my material. I have on many previous occasions presented my observations when "Smallville" has done this, accompanying these observations with explanations, as well as the bases in fact showing how these are not simply to be regarded as my own crazy little observations where you would have to take my word for it. I have also conjectured as to how this might at least initially have come about (could the missing "link" be Sean Daniel?, etc.). Because these types of things are part of other types of things, and so on, and that's if you have a moment or two or three.

On the 4.15.11 episode of "Smallville", I noticed a parent/child moment that could be seen as a reference to a parent/child moment in one of my three main videos, "Steinhoff's Dostoyevsky's 'Uncle's Dream'" (1990; 1992; posted at archive.org Nov. 2008):

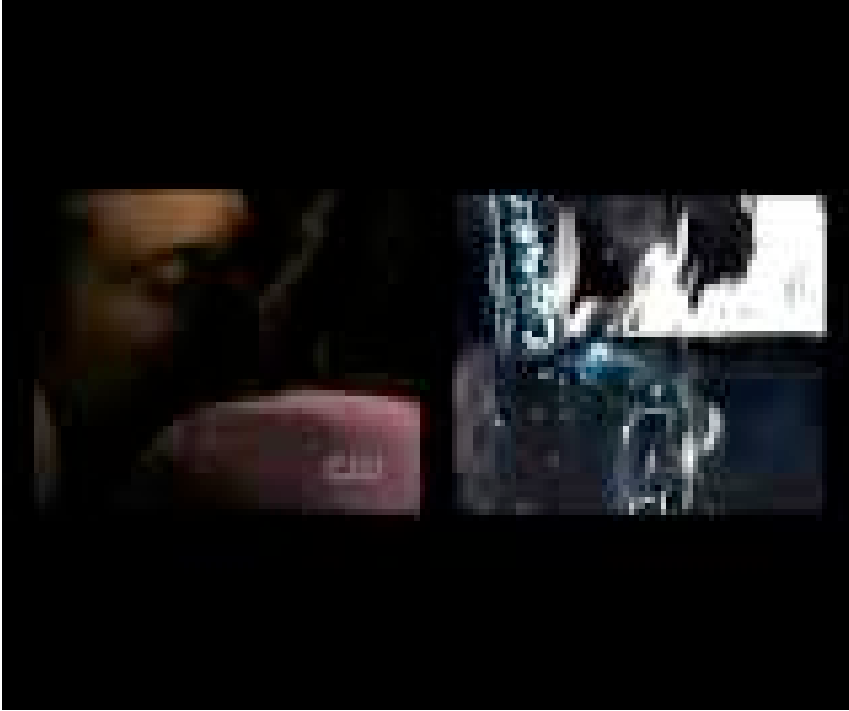
4-15-11 Smallville; 1992 Steinhoff



Due to it generally being a common enough type of moment in films, I didn't think there was enough to bring up this connection, until the following week's episode (4.22.11), in which there is again something that brings the same "Uncle's Dream" video of mine to my mind, this having become the customary tip-off that the previous observation had significance.

In the larger context of "Smallville" having on previous occasions often done things in relation to my material, which I believe I have previously been able to demonstrate, I conclude that the very last image of the 4.22.11 episode before the end credits goes back to my **Dostoyevsky** (this is not the first time I have observed them referencing this video of mine):

4-22-11 Smallville; 1992 Steinhoff



The other thing I noticed about the 4.22.11 "Smallville" episode was their featuring something that one can easily see as a **Kafka** reference (not just Kafka-esque): A timid young man who suddenly finds himself trapped inside the body of a beetle (this is an easy one; they only give you \$10 for answering this question correctly on a TV game show). Kafka and Dostoyevsky are, by no stretch, both members of a small, exclusive group - legendary authors of all time - and therefore are names to associate together.

BACK TO A REALITY

I just saw the Jack Black version of "Gulliver's Travels" (not as good as the Jonathan Swift book, though few things are), and as I half-expected, found there to be inside-references regarding me/my material. I have *previously* referred to Jack Black making inside-references to an AFI film set incident in 1975 in which I was knocked down by an electric shock (then future producer Stuart Cornfeld having been the first person to come up to see what had happened to me, Stuart Cornfeld being someone who has often worked with Jack Black). And so, how could I be surprised when I saw in "Gulliver's Travels" Jack Black being knocked to the ground by an electric shock? I also saw tons of stuff in this movie that could be related to one of my three main videos, "[Mall Man](#)" (1993; posted at archive.org Sept. 2005), in that both have someone who works in the mailroom lying about who he is to get ahead, then at some point suddenly taking on a special identity/special powers.

Posted by Steinhoff at 4:07 PM 0 comments [Links to this post](#)

Labels: [Jack Black](#), [Marvel](#), [Smallville](#)

Sunday, April 10, 2011

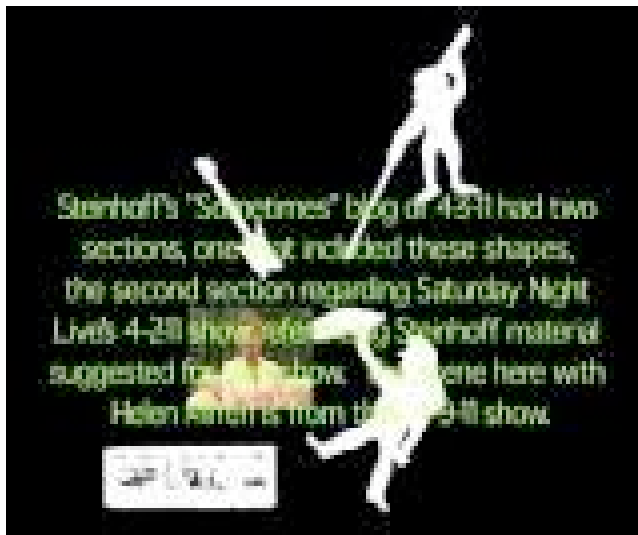
Could You Not Point That Guitar At Me

I Prefer Her Umbrella Movie

Okay, this posting will be what I regard as a rush job. "Saturday Night Live" (4.9.11) was very influenced by me, apparent to those who connect the dots at least, and I mustn't leave SNL wondering whether I caught it, I must confirm. There were also a few other things on last night's SNL I am less certain about, very small fragments that may have been intended to be part of something or another, things that years of scrutiny may someday unravel (I won't be scrutinizing them just now, however, maybe later, if they should feed into the larger continuum that humanity needs addressed for the survival of the species, as that really gets me motivated!).

The thing I will be focusing on here from last night's SNL is somewhat ripe with opportunities to address issues concerning world peace, and certainly this kind of usage entitles me to enough of a seat at the table (like maybe a little part of a seat, or more) to seize the moment and wield everything I can grab towards the betterment of mankind and all that. But as I said, this will be what I regard as a rush job, therefore, I'll just skip it, for now anyway. Nevertheless, you know you're always in my thoughts, mankind. Or humanity, I never know what to call you.

This videoclip foolishly portends to be self-explanatory in terms of giving you what you need to connect the dots and see proof of my influence:



You may also want to factor in that it was a March 2011 episode of "The Regular Show" (this requires you go back to my previous blog) that prompted me to bring this image of mine to the fore in my previous blog.

Don't Tell Anyone, But Jimmy Olsen Is Really Superman

And now we come to a videoclip that incorporates a moment from the pilot for "Smallville" from way back when, and my "Gosk 2" video, from 1998. This

videoclip offers nothing in and of itself - the lines spoken here, though common to each, are not unique, we see them now and again. In fact, it was once a gag for there to be someone engaged for a while in a whispering conversation to eventually say, "Why are we whispering?" Yet I consider this videoclip possibly significant, if seen in light of evidence I believe I have previously offered regarding other "Smallville" episodes and my influence.



Excalibur Marks The Spot

I went to see the new version of the movie, "Arthur" (they have once again opted against making it about that king who had a magician named Merlin and all that). I have previously written that I believe my film idea, "Two Hours In The Life Of George Washington" (at Archive.Org) influenced the first "Arthur". And now once again I am finding a few things in the new "Arthur" that may show the influence of the same part of "Two Hours" (to avoid a spoiler, I will say for now, that I believe I give the movie a "stable" feeling, which, by the way, tells you nothing, absolutely nothing, because that is how sealed my lips are).

And now to explain what I mean more fully:

- In my "Two Hours" idea, the part that I believe influenced the first "Arthur", the special names the character has for his horses is of particular significance.
- In the new "Arthur", he states that he does not even know the name of the horse, and suggests several possibilities.
- In the part of "Two Hours" that I believe influenced the first "Arthur", there is a **haunting suggestion of Abraham Lincoln** (one of Washington's horses is named Lincoln).

- In the new "Arthur", his most frequently worn clothes are the genuine articles Abraham Lincoln once wore at his inauguration, thus serving as a **haunting suggestion of Abraham Lincoln**.

Posted by Steinhoff at 9:34 PM 1 comments [Links to this post](#)
Labels: [Arthur](#), [Lincoln](#)

Sunday, April 3, 2011

King's Knight To A Square Not On The Chessboard (It's An Odd Little Knight)

Cain, Pete Townsend and Abel



Image on Left:
from 3/28/11 "The Regular Show"

Image on Right:
"The Electric Guitar Before The
Discovery of Electricity" 7/27/92
from my self-published book (copyright 1993),
"Go Eyes, Go!" (posted at Archive.Org)

Before I begin speaking on the subject of this image, I want to state in the most unequivocal terms that I am a huge fan of "The Regular Show," and if it should someday prove to be the case that I have influenced that show in any way, I feel honored, privileged, and not mad.

I recently indicated on Facebook that "The Regular Show" is among my favorite TV shows. At that same moment of indicating this there, I was *already* half-aware, based on my past experiences as a secret super influence on the most important, etc., etc., that this could reach "The Regular Show", resulting in my influencing them. So I think I may possibly have influenced them in this instance, though of course it is not the sort of image that could only come from one person, and would not have bothered mentioning it if that was the whole reason behind my thinking this could reflect my influence.

To Continue

I've tried to make this videoclip 38% self-explanatory, accompanied by a separate, additional explanation here designed to fill in the other 62%. Initially

I only wanted it to be 25% self-explanatory, and then fill in 75% of the explanation in print. However, though a separate, additional explanation is essential in order to appreciate this teeny-tiny, itsy-bitsy, scarcely real clue that I'm pointing at in the videoclip (so that you can see how they're still keeping a chair warm for me up there at the top), yet it gets more and more tedious to follow it all so people are only gonna watch the videoclip (if that) and think they're done (right, sure you'd be done). So here I will just suggest that you may possibly maybe also want to look up my blogs where I discuss (accompanied by evidence when available, if you're up for connecting dots) that:

- A conversation I once had with someone led to the premise of Tom Hanks' weekly TV sitcom, which was his first really big breakthrough
- I am a significant influence on Steven Spielberg, who is often associated with Tom Hanks
- With few exceptions over the past decade or so, I have been able to identify where Saturday Night Live has incorporated fragments from what I forwarded in (through "intermediaries") into the very next show, or the show after that. My influence prior to the past decade was significant as well.



Posted by Steinhoff at 8:58 PM 0 comments [Links to this post](#)
Labels: [Elton John](#), [Michael Caine](#), [Regular Show](#), [SNL](#), [Tom Hanks](#)

MARCH 2011

Tuesday, March 29, 2011

[I Saw It Coming 1.284 Miles Away](#)

Statement of Purpose Of The Third Word In Every Fourth Sentence

I've always hated the dividing up of people into groups, whether it's the continental drift (in case you don't know, that's what formed the continents, you'll have to find out about this from someone else), or figuring out who knows how to do arithmetic and who doesn't, or Munsters watchers versus Addams Family watchers (you youngsters out there may have missed that particular dividing line between all people).

However, fate has put me in a group by myself (and not just when it comes to the fact that I'm on the far left yet believe our invasion of Iraq was justified in the same way the precaution of mandatory car insurance is justified). And this "group" (me) has come to where it must put others in groups:

1. Cannot begin to believe the stuff I go on about and never will if scrutiny of the evidence involves committing more than five minutes of your time.
2. Are torn down to your very soul regarding the question of whether or not I am secretly remarkably super-important.
3. Don't care, are just amused by the whole thing, perhaps I'm a delusional liar or perhaps I'm crazy or perhaps it's all true, whatever.
4. Total believer, and you've checked my evidence enough to avoid misrepresenting who I am when speaking to others.
5. You dispute my assertions for corrupt reasons, such as because you've been bought off, or see what power is doing and want to be obedient to it, or you can't be bothered with evidence, or you allowed yourself to be indoctrinated against me without making up your own mind, or someone hit you on the head and now you're too stupid to add two plus two but don't mind baselessly disputing things off the beaten track anyway.

The only group I will be addressing today is Group 4 (if you're in Group 2, this will only make you feel more torn over what is or isn't true). I'm almost an old man (at Denny's I even get the senior citizen discount), and don't have the strength to deal with the rest of you. I do not say everyone has to have the time to check the voluminous stuff that supports what say. I would ask that reasonable people might consider that, if my "premise" is correct about my secret super-importance, I am on a certain level going up against enormous powers as an individual, and the tactics employed to protect the reputation of a Hush Puppies Shoes, or any billion-dollar enterprise, cannot be assumed to be ethical or even legal.

Let It Shine

In my Statement of Blog Purpose (found at the beginning of each of my blog articles), I make reference to when I was sort of part of two groups, The Beatles and The Stones (though I believe a certain plane exists where The Beatles and The Stones are part of the same group, and there even exists a plane on which we all can be seen as part of this same group, except the people who wear white socks with dress shoes, I hate those people, and even if you change to brown socks it is too late I will still hate you, I just hate you, we, that is, me and my white-sock-hating group, really hate you. But perhaps I digress).

Leon Russell is going to be appearing on Saturday Night Live in a few days (April 2nd). If you read my second blog ever, August 10, 2008 ("A Few Words About My Statement Of Blog Purpose"), I refer to Leon Russell in relation to something that I believe specially concerns myself and the Stones.

In the spirit of ship christening and recognizing my responsibilities to the world as an important person (though secretly important), even when others ignore my responsibilities and what they should really be doing to assist me in the fulfillment of my responsibilities (by the way, I LOVE Hush Puppies Shoes and always have, they just feel right) instead of sitting with your hands folded while corrupt people march in and take over my situation and persecute me (contrary to the popular post-Nazi era belief that the word "persecution" has been replaced in the dictionary by "persecution complex", as if no one gets persecuted 'cause people don't do stuff like that).... where was I, oh yes, in the spirit of ship christening....

For the first time since this Rolling Stones material-generating incident I was made part of in the '60s, I made a certain inside-reference to it, contained in what I posted Thursday, March 24th. Two days later, a member of the Rolling Stones drives by me and nods when we see each other. Ron Wood. I should mention that a section of my second-to-last blog (3/14/11) was entitled, "A Bleep Is As Good As A Bloip To A Deaf Horse". See, I changed around "A Nod Is As Good As A Wink To A Blind Horse," see, which is the name of an important Faces album, see, which Ron Wood was important on.

So I have to wonder, don't I?

Don't They Warn You

Tim Burton, my fellow CalArts alumni whom I influenced so incredibly much, if that was you I saw standing by the Warner Bros. Studios gates in the downpour as I drove by on Wednesday, sorry if you were expecting a lift. As it is I have my hands full defending to outsiders that it actually does rain out here, and so am loathe to experience anything further that might be met with disbelief when described.

Posted by Steinhoff at 9:52 AM 0 comments [Links to this post](#)
Labels: [Leon Russell](#), [Ron Wood](#)

Thursday, March 24, 2011

Wheel Of Ortun And More

Announcing WHEEL OF ORTUN

I am pleased to announce I have just recently posted a new comedy idea, based on a certain TV game show, to archive.org, (though I'm sure I've already said too much already):

<http://www.archive.org/details/WheelOfOrtun>

If You Count This One, I've Got A Million More Just Like It

And now, an incomplete case pointing somewhere or another built entirely upon outlandish statements I have previously made:

- I have previously made the outlandish statement that when [Paul McCartney](#) does a song for a movie, I am consistently able to *objectively* (now there's a lightning rod of a word for those who presume the things I report must surely come from a desire to twist and deceive) see where I/my material have been tied in with it.
- I have previously made the outlandish statement (don't worry, I'm not planning to list every outlandish statement I've ever made) that [Paul McCartney](#)'s surprise appearance on SNL about 4 or 5 years ago, where he and [Steve Martin](#) were in a sketch on the subject of poison in one's drink, resulted from my request 8 days previous, through an intermediary and for reasons I won't bore you with here, that he (P.M.) do a comedy sketch in relation to my Recipe For Fun video (YouTube).
- I have previously made the outlandish statement that the major Hollywood producer, Stuart Cornfeld, who is currently producing a movie about **rare birds** that stars [Steve Martin](#) ([Martin's](#) new album entitled "**Rare Bird Alert**" has lead vocals by [Paul McCartney](#)) and is someone whom I knew in 1975 to a degree, continues to manifest my influence in his work, as do so many in "Hollywood", as I am an amazing sort. In fact, it is my belief that when his business partner, Ben Stiller (they run Red Hour Films together), appeared at the Oscars in 2010 with blue skin and a fishing rod, that was because one of my major videos, "Gosk" (Parts 1 and 2, at archive.org) has two major characters in blue skin with fishing rods (I shall spare you a retelling of my influence on [Avatar](#) this time around, however, please feel free to look it up in previous blogs).

In conclusion, everything remains as usual for me, though outlandish-sounding for the general population when reported. As usual.

Posted by Steinhoff at 8:50 PM 0 comments [Links to this post](#)

Labels: [Go Fish](#), [Hands](#), [Mammals](#), [Mittens](#), [Universe](#)

Monday, March 14, 2011

[Old Garden And More](#)

Announcing OLD GARDEN

I have a new song, "[Old Garden](#)", which is a work-in-progress, and is the second version as a work-in-progress is what it is, and I'm nevertheless awfully proud no matter what nobody says:

<http://www.archive.org/details/OldGarden2work-in-progress3.12.11>

In the first part I took where I first sang the song into a cheap \$30 recorder, process it, then I return later with more words and also add electric guitar throughout, and finally, some sound editing all around. Bingo, my vegetables au gratin are done, that is, they're done enough to be a work-in-progress, at least as far as my tastes are concerned. Is this song in limbo then? I do not even know, it may be done, in a sense anyway.

Unfortunately, the song has an earthquake reference among its few lyrics, purely coincidental, so already it's born with ten strikes against it for sounding like pandering to the tragedy of the moment. Or, I have the delightful alternative of representing myself as having come up with this half-an-hour before the Japanese earthquake, which appears to be the situation, or at the very least, I was not aware of any earthquake when I came up with it. I think there was an ad about how long some product retains its usefulness, so I had to sing about the earth outliving its usefulness, which led me to the part where the ground shakes as an example. Oh yeah, I wanna be saddled with selling the idea that I was first, ahead of the actual earthquake. Probably I'll come back to this after the dust has settled, no one is thinking about earthquakes, you know, then I'll refine the song a bit, kind of slide it over to Paul (M) and/or Eric (C), they can grab something off it, the rest will be history. Nothing new to me - just scan these here blogs. I know what's happening, baby.

A Bleep Is As Good As A Bloip To A Deaf Horse

Do you remember that movie, "After The Fox," specifically, the scene where Peter Sellers is talking to a beautiful woman while the voice of a cigar-smoking fat man seems to come out of her, because a cigar-smoking fat man is at the next table, his back turned and so disguising the fact that he is speaking with Sellers, meanwhile the beautiful woman somehow knowing exactly how to lip sync to the words of the cigar smoker even when responding to Sellers' questions? Well, anyway, that may perhaps be a partial explanation of why I think I might be in some kind of strange communication to some degree with some kind of cigar-smoking Peter Sellers or two, or, no, I think I'm Peter Sellers in this one. Once again, I shall keep further details apart from the world, and not feel a drop of guilt as you're busy anyway and it wouldn't be worth it.

Posted by Steinhoff at 6:18 PM 0 comments [Links to this post](#)

Labels: [Clapton](#), [McCartney](#)

Sunday, March 6, 2011

Jonathan Kent, Jor-El and Milton Berle Made Me Who I Am

In my previous blog article (3.1.11) more evidence was provided of my impact on the soon-to-end TV show, "Smallville". *

*One might also look upon evidence in that direction as ipso facto simultaneously relating to a particular other matter that I occasionally bring up pertaining to Tim Burton, Iran, Times Square, other things (see my 8/28/10 blog article).

The March 4h "Smallville" contained something that may or may not be related to me. One would not say that the idea in question has never been used by anyone, far from it - in various forms, it is an old idea. However, my sense of this (have I not yet established my remarkably acute sense of things?) is that their specific usage may have been apropos of my usage. As I've detailed on previous occasions, I believe the excellent writers of "Smallville" have previously used my ideas for season finales and many other things (which I do not feel offended by in the least, I love the show, plus, they wrote a movie for the first person who told me of the school I attended who I am not in any kind of contact with but I believe has used his influence here and there towards making people aware of me though I have nothing solid in regard to this), so this possibility would be familiar territory to me.

In my shooting script for a video that I never did shoot, "Gosk 3" (posted as a link from my website

<http://www.angelfire.com/blog2/jonathandsteinhoff/page14.html>), I refer to one of the artifacts aboard the spacecraft as follows:

"#9 Unlike most of the objects with shelves and captions, the shelf for this object is located in the first room of the spaceship, where the couch and the monitors are, in some spot that wasn't shown in "Gosk-Part I" or "Gosk-Part II". Its shelf is empty, and features a caption describing its (missing) object as **"Product of a Failed Attempt to Create an Earthling Grandchild of George Washington and King George of England."** The greenish-blue egg-shaped rock is lying in the middle of the floor near the shelf."

This shooting script came up in my August 28, 2010 blog, while I was on a subject that also included reference to "Smallville".

And now, from the 3.4.11 episode of "Smallville":



So as you can see, in both instances, this specifically regards the creation of an entity who is **the offspring of two famous nemeses, courtesy of laboratory experimentation.**

Posted by Steinhoff at 12:42 PM 0 comments [Links to this post](#)

Labels: [Smallville](#)

Tuesday, March 1, 2011

I Can See For Miles And, I'm Sorry, Could You Please Remove Your Hat

With A Song In My Sky

As I have indicated in a certain number of earlier blogs (going back to early 2010), the TV show, "Smallville", which in general has occasionally made inside-references regarding me/my material, has more recently (if early 2010 can be still be considered recent) been focusing more specifically on the songs I did on my "Enough To Eclipse" music CD (copyright June 2005).

I attribute this, at least in part, to the fact that Sean Daniel, the first person from whom I learned of the school I attended (CalArts), produced a movie written by the "Smallville" writers ("Mummy 3"). The person with whom he produced that movie, Jim Jacks, is a Facebook friend, so who knows, this could come from Jim and Sean, then it goes to Steven (Spielberg, an old friend of Sean's), back to "Smallville", over to Paul (McCartney - no time to explain where he fits in), then to Tim (Burton, also interconnected, but then I'd have to bring up the Iranian President), over to "Smallville", then over here. Or whatever. Read my blogs, it all makes sense probably.

And so, as "Smallville" gets ready to say goodbye (sadly.... unless it's all a trick and "Metropolis" begins next season with the same characters?), the series finale being in May, I believe their February 25, 2011 episode made yet another reference to a song on my 2005 "Enough To Eclipse" music CD. My song, "**Almost**

Like Saying Goodbye," can either be heard for **free**, by going to where it's posted at iSound:

http://www.isound.com/mp3s#/jonathan_david_steinhoff

or by **paying** to hear it, by going to CD Baby:

<http://www.cdbaby.com/cd/jdsteinhoff>

I find it only fair to forewarn you, it is considered highly unfashionable to actually pay me anything for my creativity. In fact, you needn't even bother listening to it to see my point - the title is enough. Read on.

And here is the videoclip from the 2.25.11 "Smallville", which I believe is consistent with what I've been mentioning in my blogs since early 2010, that they are making inside-references in connection with things on my "Enough To Eclipse" music CD, in this case, my song, "Almost Like Saying Goodbye":



More George Harrison Birthday Thoughts

In my February 25th blog I tried to express that George Harrison, though mainly thought of in connection with Paul, Ringo and John, deserved my vote for also being thought of outside of that company. This was an obvious enough sentiment, highly unoriginal, however, I didn't feel the situation called for wild unpredictability on my part, at least, not right then and there.

And now, I would like to add that one might also think of George Harrison in the company of "The Graduate" and "Raging Bull". (credits: I got this idea from what Steven Spielberg said at the Oscars the night before last.)

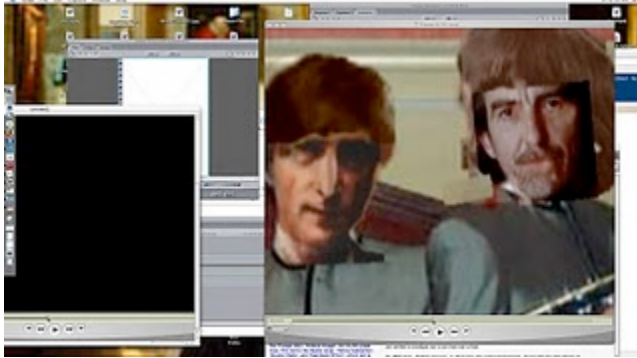
Posted by Steinhoff at 9:19 PM 0 comments [Links to this post](#)

Labels: [Smallville](#)

FEBRUARY 2011

Friday, February 25, 2011

Happy Birthday, Paul and Ringo!



I feel obliged to my readers (I'm including those who may read this a hundred, perhaps even a thousand years from now, so we're talking about trillions of people, right?) to provide a relatively immediate response to the recent Paul McCartney news story regarding his upcoming ballet. And *not* because anyone would ever include me among the world's ballet lovers.

[A Feb. 23rd New York Times article](#) states the premise of Paul McCartney's upcoming ballet as:

"involving two worlds – the ocean kingdom.... and the earth kingdom"

In my blog's "Statement of Purpose" (at the top of each blog page) I refer to my story "Endless Voyage" (written when I was 10, in 1965) as having been..... well.... "source material" of sorts for a number of Beatles works. You laugh. I understand.

In the second blog article I ever wrote, ["A Few Words About My Statement of Blog Purpose"](#) (August 10, 2008, which is additionally published at Archive.Org as part of Volume One of my collected blog articles), I was specific about the premise of "Endless Voyage":

"And so, dispassionately, the human race would be divided in half, and the question of what to do with all the people resolved, by sending half to live beneath the sea, to become a group of strangers to the other half of the human race."

This is not to say any of this is new. There's the ancient story of the ancient undersea world of Atlantis, which McCartney friend and "Yellow Submarine" song contributor Donovan sang about; there's Jimi Hendrix, for whom

McCartney was a benefactor at a certain point to a degree, who sang at that same time about people being able to breathe underwater. I conjecture that both Hendrix and Donovan doing so could have been in alignment with the same thing, through McCartney. Far more importantly (should one be inclined to compare the importance of such things), I believe McCartney's alignment with my "Endless Voyage" story (which I didn't regard as a Beatles starting point until certain occurrences in my life, work, and in the life and work of the members of the Beatles, which I believe continue to occur to this day, to this blog article, in fact!) warrants at least a degree of consideration. Certainly I must point it out.

I plan to give more time to this (in spite of it regarding ballet), however, just now I am preoccupied with remembering today as George Harrison's birthday. Happy to remember the Beatle who in some ways is best remembered as not being John, Ringo or Paul. And is also remembered as being George.

Posted by Steinhoff at 5:27 PM 0 comments [Links to this post](#)

Labels: [George Harrison](#), [John Lennon](#), [Paul McCartney](#), [Ringo Starr](#)

Sunday, February 20, 2011

All The News That's Fit To Make You Think I'm Nuts



The Telephone Game

For quite some time now, I have "felt" myself to be in the sites of people involved with "Ripley's Believe It Or Not".... I'm somehow "getting" that they want me to come up with a "Believe It Or Not" dance.... they need me to express in this dance the idea, "you ain't gonna believe this unless you take all kinds of trouble to research how I'm not a liar but worthy of your having great belief in me"..... that I should go through life with many of the important

things I might need to say being tinged with a feeling of, "believe it or not". Someday I hope to prove in a soundbite how this feeling has been given to me, and is not of my own device. I just *know* I can prove it all in a soundbite.

Sorry, I just need to say the kind of stuff contained in the preceding paragraph every now and then. Should you read on, you may possibly see the relevancy for this being one of those every now and then occasions.

I Shot The Walnut

So yesterday I'm on my way to the nut house again (the Somis Nut House in Somis, California, where I get my almonds and walnuts, however, my readers may recall that I prefer to provide my detractors the chance to go, "Yeah, he belongs in the nut house!" at every possible opportunity, thus, I choose my words in a way that helps set up such remarks, it's the least I can do). And I'm right at that stretch where Paul McCartney drove by for my benefit once (see my August 8, 2010 blog, "Stuck In Traffic, Not"). I believe I reported that incident as hard to believe in most respects - it meant McCartney, on whom I have been a huge influence over the years, ran to California all the way from Canada for a day or so, in relation to my email to someone. Not like the new Clapton song about running back to someone's side, rather, more like a billionaire flying in a super-luxury version of first class so why really care about where you're flying to anyway, it's gonna be a fun time. Or so goes the theory. In fact, it was in that same blog that I expressed how I looked up on the Internet where on the globe McCartney was supposed to be, in order to help me evaluate whether I could actually have seen him then. And at some point after that I did a blog article about seeing someone who looked like another person I've been an influence on, Eric Clapton, after which I looked up his whereabouts on the Internet, at which point I learned the siting coincided with the day of Clapton's announcement of his first album in five years - as if someone knew the siting would cause me to look him up on the Internet *that one day in five years*.

One would also have to read other things I've written about Clapton, in order to more properly appreciate how I would construe this siting (and others) as having been specifically intended for me.

So there is Jerry Seinfeld driving by in his car talking on a cell phone, right in Paul McCartney's spot. Should I add in the fact that the person to whom I had sent that email that led to the August 2010 moment happens to be among those connected in a certain way with when Michael Richards of "Seinfeld" attended my school (CalArts)? Or that Seinfeld on a talk show appearance once talked and talked about introducing McCartney at an Obama thing? Another thing that should also be regarded as related: my Oct. 25, 2009 and Nov. 29, 2009 blogs, which essentially prove my major influence on the "Seinfeld" reunion on "Curb Your Enthusiasm". I've also mentioned in previous blogs how the entire last season of "Seinfeld" was seriously influenced by me as well.

What does it mean? Nothing. It's Seinfeld, it's not supposed to mean anything.



The guy who played Uncle Leo on "Seinfeld" just died in Burbank, 50 miles from where I saw Seinfeld, he has a funeral to attend. That's the only sense most people need to make of this stuff.

Head of the Hats

I have often referred to my influence on "Smallville". Without going into detail, recently, shortly after a certain famous person drove by me/looked at me while she was wearing a certain hat, which I construed at the time as having been for my benefit for reasons I also won't go into, an episode of "Smallville" (Feb. 18th) featured the same type hat as serving to keep Green Arrow's identity secret. This episode in general related to Clark Kent coming up with something to wear to keep his identity secret.

I Follow You, Clapton

A recent news story went into a degree of detail regarding the great interest Kim Jong Il's son has in Eric Clapton. (This fact goes into storage until Ahmadinejad and his Steinhoff-mania can be tied in.)

Posted by Steinhoff at 9:34 AM 0 comments [Links to this post](#)  
Labels: [Clapton](#), [Iran](#), [McCartney](#), [North Korea](#), [Seinfeld](#)

Wednesday, February 2, 2011

How To Handle A Whiter Shade Of Deeper Blue Pail



This past week I believe I have *possibly* received two secret messages from Paul McCartney, and feel quite certain of one of the two. (For those who are caught a little off-guard by this kind of crazy-talk, I frequently mention in my writing how I am a secret influence on this particular Beatle, as well as on other Beatles, and Stones, and others. There, after that explanation it won't all sound like crazy-talk, right?)

As I said, I am less certain of one of the two possible secret messages than the other, and this less certain one, it would be almost impossible to describe, and would furthermore require that you accept my word for quite a bit besides.... I know, I'll leave that one out of the history books, and only describe the one I'm more *certain* about! (I don't know why I'm not always narrowing down your view

of these things in this same precise manner.)

ONE

In my September 12, 2010 blog article (additionally self-published at Archive.Org, therefore verifiable that I didn't recently re-edit it to fit this present observation), in a comment on a subject I often remark upon (how I have been a significant influence on Paul McCartney in numerous ways over the years), I state:

"....my expectation that the movie, 'Everybody's Fine' would have contained something related to me/my material (as tends to be the case when a movie is made for which **Paul McCartney** contributes a song)...."

TWO

A [Feb. 1, 2011 article](#) states that Paul McCartney is working on the music for a surfing movie entitled, "**A Deeper Shade of Blue**".

THREE

In my August 28, 2010 blog article (additionally posted at Archive.Org) I refer to the song, "**A Whiter Shade of Pale**" as being *right there* at a moment in a video of mine (my 1998 "Gosk 2" video, also at Archive.Org, posted 2005) that has, in a recent burst of Steinhoffmania, become part of recent, separate focuses by important folk. In that same blog article I characterize this "Whiter Shade Of Pale" moment in "Gosk 2" as existing in connection with (recently in many instances) Tim Burton/Johnny Depp/"Alice In Wonderland", "Smallville", the kitchen sink, Paul McCartney, Joni Mitchell, and of course, the Iranian President (I should add that the title of that 8/28/10 blog article regarded the "Whiter Shade of Pale" moment in my video). I am leaving out many people/things also connected here, to limit it to those who suddenly at the same time were interconnecting to it (not McCartney and Michell, you see, oh, just read the 8/28/10 blog article sometime already).

From the 8/28/10 blog article:

"Vinkalert suddenly notices that the greenish-blue plastic pail he's been carrying has become purple. Shocked, he drops the pail to the ground, as the Procol Harum song, 'Whiter Shade of Pale' is heard."

Posted by Steinhoff at 6:24 PM 0 comments [Links to this post](#)

Labels: [Paul McCartney](#)

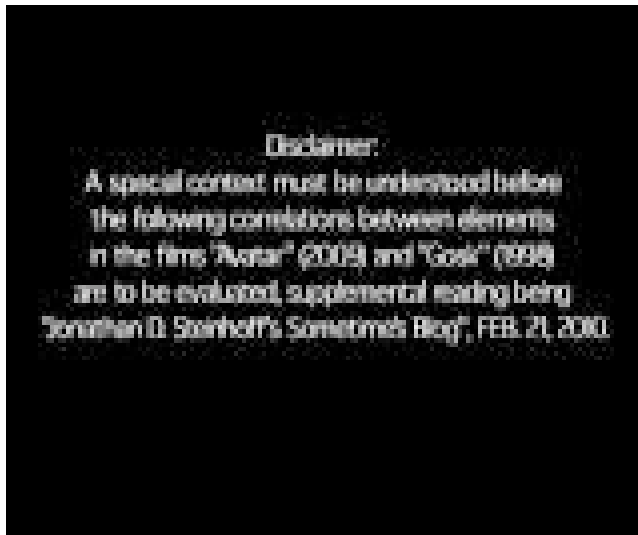
JANUARY 2011

Sunday, January 30, 2011

[Avatar: Not In A World Of Its Own](#)

Cameron Is Half-Gosk

I've finally gotten around to putting together my "Cameron Is Half-Gosk" videoclips video, which is an attempt to partially describe the basis for my outlandish assertion that I influenced "Avatar". To more fully appreciate the validity of this general contention of mine, you need to also see my Feb. 21, 2010 blog article.



Half A Mind Not To Take This Case

I recently completed a story idea outline (which I posted at Archive.Org) about a private eye on some planet or another, an alien Humphrey Bogart, being hired to figure out what or who it was that caused the Earth to come to an end. It's called, ["The Gumshoe From Alpha40"](#):
<http://www.archive.org/details/TheGumshoeFromAlpha40>

Partial Credit For Cameron

And finally, I was mistaken in my previous blog about there being a new James Cameron movie opening next week, he is only the Executive Producer. The TV commercial misled me, they said the movie was from James Cameron. Though I am to blame, this should teach us ALL a valuable lesson, that research is always a good thing (including not taking TV commercials literally, which I did, and I should have known better). I only hope no one goes to see that movie on the false belief that Cameron directed it. It would not be the end of the world if they did, however.

Posted by Steinhoff at 3:09 PM 0 comments [Links to this post](#)

Labels: [Avatar](#), [James Cameron](#)

Thursday, January 27, 2011

Never Shout Bangs In A Crowded Theatre

I have been a little quiet lately, blog-wise, so am here to yap for a bit so as to protect my reputation, in that you gotta watch them quiet ones - I'm still waiting to find out where George Harrison buried the bodies.

[Disclaimer: That part about George was intended as a joke, and though a potentially tasteless one as I am not feeling up to speed at the moment (and so I must ask that you please forgive me), as such I am not responsible should somebody respond by digging up that incredibly extensive lawn of Harrison's English estate, I love that lawn.]

Let's see, still need to yap some more....

A recent Comment of mine to an article at HuffPost may be worth something: http://www.huffingtonpost.com/social/JonathanDS2U/skepticgate-revealing-cli_b_814013_75275653.html

And a little more....

I'm thinking about making good on the promise I made in my February 21st, 2010 blog, wherein I state that it won't be until "Avatar" is accessible via TV that I can most correctly make clear the basis for seeing my influence on this movie. In order to see my point on this, it would help if you already appreciated my influence on Spielberg, Tony and Ridley Scott, etc., in terms of your having the ability to be receptive to this extraordinary assertion on my part. You might come around to what I'm saying, if you would only just spend a billion or so hours going through my blogs and finding where evidence is presented, however, I may force myself to work around your obstinate ignorance (please ignore if you have put in the billion or so hours, I'll get around to you diligent folks later, or some other time, or, who knows, not sure I can make any promises, what with having to focus on addressing those who don't bother and so haven't the slightest idea how I can justify such outlandish statements).

February 21st, 2010 blog on "Avatar":
<http://jonathands2u.blogspot.com/2010/02/james-cameron-and-steinhoff-factor-non.html>

And now let me tell you a thing or two.....

I've previously touched on how my "secret" super-importance in relation to certain individuals' creative work has resulted in every situation I'm in being "infiltrated". I will not go into a whole lot of detail at this moment about what that can mean (this is something I've gone into before). However, there is one particular thing about which I would want to take a moment. Not only has my work environment been "infiltrated", as I have mentioned before. Not only has my Facebook environment been "infiltrated", as I've also mentioned before.

Now it has been made manifest to me that a specific Facebook friend has demonstrated a link-up with people wiretapping my apartment/hearing me when I'm "alone" in my apartment. This person had previously reflected in what he wrote on Facebook (according to what I was able to figure out through logical deduction combined with experience) some kind of link-up with some incident my next-door neighbors had with the police. He posted an identical occurrence where he lived, simultaneously. Then an extremely unusual event happened when I went to the same barber I've been going to for 15 years: I was given a TV remote and asked to switch channels while my hair was being cut. This same Facebook friend immediately posted about using a TV remote at a dentist appointment. This reconfirmed what my previous experiences of this type regarding this person had already indicated to me. And finally, something most unusual that I said in the privacy of my apartment, out loud to myself, very shortly thereafter appeared in another posting by this person. Had I not pre-anticipated from the first that something fishy was happening, because I have encountered this before, it would be one thing. But the pieces have unmistakably fallen into place. I will have to assume someone has a gun to this person's head, or someone gave this person a false pretext for making those postings (e.g., "Hey, you know what you should do? I'll give you.... a dollar if you say post on Facebook about a TV remote in a dentist's office!" "Why?" "I'm trying something, just do it!"), or blackmail, I don't know, I do not have to regard this as a bad person despite this clear link-up with people committing a serious invasion of my space. And I don't care if I'm "secretly" super-important in relation to super - billionaires, this is a serious crime against me. These people grab hold of a good number of those with whom I come in contact, they creep me out, it's been going on a very long time, and I know how to recognize more things of this nature than the inexperienced would.

yet more....

Having in previous blogs put forth evidence that the TV shows "Medium" and "Smallville" were acting in conjunction with one another in relation to my material, it is interesting to observe that one of the main stars of "Smallville" over the years, the actor who played Lionel Luther (I'll remember his name in a minute, I promise, oh right, John Glover, that's it, that's him!), had a guest spot on the third to last "Medium" (as the series has now concluded). That Glover episode did refer to my material, but only if one contextualizes cumulatively with other usages on those shows - in this instance, Glover speaks of knowing all that is going on, as in my "Mall Man" video; Glover also speaks of no longer being who he was, as in my "Mall Man" video. Again, by themselves I wouldn't draw a connection between these "Medium" moments and my work (one might even find these two statements coupled together in various people's works simply because they are thoughts consistent with the same kind of persona, just as many different stories about the persona of an overly-muscular man might each have such a character say at some point, "I don't have to answer to anyone, because no one is more powerful than me!"). The principle of logic I am using here in deducing "Mall Man" references requires weighing a larger body of evidence than I'm describing here, but I believe the evidence is

all there in previous blogs, for anyone who bothers to check it.

more.....

I once blogged that I saw Jennifer Aniston with bangs (I was mentioning her in relation to something, and was not there to make reference to a celebrity citing - despite how easy it may sometimes be to confuse me with those who are about celebrity citings). I then wrote a retraction, apologizing to whoever might care (I noticed somebody's blog had picked it up as a possible clue to the new Jen) that I thought bangs was where the hair comes to a point at both cheeks (I described this better in my retraction). Now that Aniston currently has bangs on a new magazine cover, no doubt an inevitable hair style sooner or later for society's fashion plate women (which she is, part-time anyway), I immediately see someone who looks like Ariana Huffington with bangs (I've previously referred to funny business between me and HuffPost). Then Rachel Maddow with bangs (I've previously referred to funny business between me and Maddow). I also believe I saw David Arquette and Patricia Arquette, but separately, and without bangs. So the look-alike industry and the bangs industry are my stock picks of the month (except the David Arquette look-alike, because that really was David Arquette I saw; don't know about the others).

and lastly.....

My old friend from when I was a teenager in Princeton, and now Southern Cal neighbor and Facebook friend, who shall remain nameless (for a second or two), directed/edited/etc. an unbelievable independent feature, "The Watermelon," which I was fortunate enough to see as he gave me a copy. It is already on Turner Classic Movies, despite being only a couple of years old. So as not to go on forever heaping the same old praise upon it, I will limit myself to applauding / heaping praise on this filmmaker's having managed to establish the Watermelon trailer as a perfect archetype, without compromising the tremendous heart that is the core of this movie. I am a huge believer in providing our culture with solid, new archetypes, Jung and I can tell you, we need these to develop together.

I should also make mention of the fact that Brad has suggested to me that we both might want to collaborate on a fun, not-to-be-taken-seriously, little video project. I'm hoping to convince him to do a story idea I posted on Archive.Org a few months ago, about a dead, time-traveling derelict, which I think is called, "The Dead, Time-Traveling Derelict," or something like that. But whatever happens, happens. One film I *can* guarantee exists, or will exist, is the new James Cameron one opening a week from Friday. Yet another work upon which I may find myself to be an influence.

Posted by Steinhoff at 12:50 AM 0 comments [Links to this post](#)

Labels: [Bangs](#), [Brad Mays](#), [James Cameron](#)

DECEMBER 2010

Friday, December 31, 2010

Having No Direct Affect On The Fate Of Humanity Lately

Just here this time to quickly jot down a few things and let the world know this is an alive-and-well blogsite. I know I don't normally leave so long an interval between blogs, however, if one carefully reads the name of my blogsite, "Jonathan D. Steinhoff's Sometimes Blog", you would have to agree that I'm covered in such instances, right? Because *I'm* the one who gets to say how much time can be represented by the word "sometimes". Oh yeah, I had this angle figured out back when I first named this blogsite, got myself totally covered here.

A Few Quickly Jotted Down Things

Without going into any amount of detail (which would of course be well worth the hours of explanation were I to), here is a listing of the people and/or shows I have *recently*, specifically observed as doing things "because of me" (these specific observations all previously unreported by me). In each instance, my concluding the "because of me" part results from how I put things together, including putting things together in relation to my extensive, unusual, previous experiences in matters of this variety (whatever variety that is, sure wish I knew).

1. Tim Burton
2. Prince
3. "Smallville" (12.10.10 episode, re my song, "December 1980, Morning")
4. "Christmas In Madagascar"
5. Paul McCartney (12.11.10 SNL, re my "Endless Voyage" photograph)
6. Paul McCartney singling out Nat King Cole in making a general reference to music while discussing The Beatles on iTunes, this occurring immediately after I had discussed Nat King Cole's twin daughters with a friend of Cole's twins. (There is a long history of people such as Paul McCartney, Taylor Swift, Elisha Cuthbert, and many others taking things that have recently come up in my conversations with people in restaurants or where I work, and working them into things they say immediately thereafter in interviews, which, as always, is something I see as just another part of that secret, crazy, snowballing phenomenon started by John Lennon and Paul McCartney during the '60s, "[Jonathan D. Steinhoff](#) (aka Secretly The Third Beatle Making Ringo The Fifth Beatle) [Mania](#)".)
7. Conan writer tailing someone who looked like Jon Stewart while "The Daily Show" is on holiday break, within hours of that news story hitting about Conan apologizing for his writer giving him a joke that resembled a two-week old Jimmy Kimmel joke, Conan promising to fire the writer.
8. "Book of Eli" movie

I'm sure there were many efforts I missed (was that Eric Clapton driving a truck in Houston? because if so it would have regarded me in relation to "Slowhand" due to a certain set of circumstances, but if not, and then again, etc., etc., etc.). Who knows, perhaps even a few efforts regarding which those involved would deny such a connection in their work to me/my material. How strange that would be.

Happy New Year!

Posted by Steinhoff at 12:14 PM 0 comments [Links to this post](#)

Labels: [Happy New Year](#)

NOVEMBER 2010

Monday, November 29, 2010

If North Korea Could Please Stay Out Of This, Thank You



Disclaimer

You are not allowed to do any kind of interconnecting between any matters relating to the Iranian president found in the following (which I describe as being in relation to my "theory" in order to lessen the possibility that I will be sent to the loony bin for taking it as fact and not just theory) and matters one may have read about regarding Iran receiving from North Korea assistance towards achieving its nuclear weapons capability ambitions (especially at this point in time when North Korea is about to blow up the world again, South Korea first perhaps, I want to stay away from all that, being shy).

Eleventh Hour Make-Believe Diplomacy

Whether you agree with a theory, disagree with a theory, feel a slightly involuntary urge to laugh in the face of someone because of their theory, or want to go out and kill cats because of a theory (whatever): if the theory results in strange predictions that nevertheless come to pass in spite of how unlikely they may seem.... well, a rational person should certainly take notice of such developments, or at least stop feeling a slightly involuntary urge to laugh in my face, that is, not laugh in the face of a person because of their theory, if such developments occur after they are predicted by a theory.

In my August 28, 2010 blog article (copyrighted Sept. 2010, when I published it at Archive.Org in the fourth volume of my blog articles there), I was particularly explicit regarding a previously-described Steinhoff lexicon situation that I contend has come to involve many in entertainment, a lexicon which is also seeing usage by Ahmadinejad, the Iranian president.

My lexicon "theory" is described by me as likely having to do with my secret super-importance in relation to the work of many, McCartney in many instances, and also the work of Spielberg (see my "Steven Spielberg and the 'Mall Man' Factor", posted at Archive.Org in Dec. 2009). That the world of politics is also in the picture to a considerable degree is ascribed in part to Spielberg being among the WORLD's most prominent/high profile Jewish men; now factor in that Ahmadinejad is someone who publicly announced a wish that the Jewish state of Israel be blown off the map, while he meanwhile is presumed by the West to be developing nuclear weapons capability. So I'm saying I've attracted the notice of Ahmadinejad, who, in his more attention-grabbing statements, has been secretly referencing the same lexicon also

referenced in much product from the entertainment industry.

The idea that people would be indulging in such a “game” together, one of this variety, would perhaps tend to seem worthy of more serious consideration, were anyone but myself presenting this awareness to you. For, by me being the one asserting this lexicon is built around things I myself have made/have been prominently involved in, it immediately and clearly makes it all incredibly unlikely-sounding and absurd-sounding, however absurd so much in life may be. As I’ve expressed before, it wasn’t my idea for this lexicon to exist, to be brought to the table, to be so much at the center of the chessboard. Yet I recognize that the reporting or ignoring of certain developments should not be predicated so entirely on the degree of mass acceptability one expects such a report to receive. And my vantage point makes the question of reporting or not reporting one of taking responsibility.

In my August 28, 2010 blog article I describe the specific place where Ahmadinejad last left off inserting such an inside-reference. It was with regard to my 1998 “Gosk 2” video (at Archive.Org since Sept. 2005) and with relation to that video’s “hat scene” and things around the “hat scene”. It is therefore a matter of record that I correlated Ahmadinejad’s words to something regarding that section. As to the “hat scene”, we see Vinkalert pondering why things didn’t work out with his high school sweetheart, Gosk, as if to say he wished they had continued together, i.e., gotten married.

And so, how could it fail to jump off the page for me when, on [November 21, 2010, Ahmadinejad](#), with what would obviously be an attention-grabbing statement, announced that he wants Iranian girls to marry at the age of sixteen?

Posted by Steinhoff at 11:26 PM 0 comments [Links to this post](#)
Labels: [Iran](#), [North Korea](#)

Thursday, November 18, 2010

[I Owe Me The World](#)

PAID IN LAUGHTER

There have been a number of new Steinhoff references on the Saturday Night Lives this season, as always. I will not be going into these things, however.

I will instead be focusing on something I see as being in relation to the

Pakistani Taliban joining everyone in Hollywood in making inside-references to things Steinhoff. *That* is what I will be prioritizing this time around! Owing to my being secretly super-important in relation to Spielberg! And McCartney! And others of note! I'm running out of exclamation marks! Read on....

PAID IN HALF-FULL

Fans of what is perhaps my craziest statement ever (that's quite a distinction, with all the crazy statements of mine there are to choose from) should be happy to learn there is something new to report in relation to this, something to perhaps chew on, perhaps scratch your head about, or even, perhaps, laugh hysterically over to think that a corrupt world should somehow inch its way into this strange a circumstance.

I refer to a connection I have repeatedly made between, among other things, the time proximity between the **May 1st, 2010 Times Square Car Bomb Incident** and my **April 29th, 2010 YouTube posting, ["Come On, French Stewart, You Owe Me!"](#)**:

<http://www.youtube.com/watch?v=KLH2Ln7GlmU>

I will begin by putting that idea into a tiny nutshell here (but know I have your promise that you will explore the subject for weeks, beginning with my June 23rd, 2010 blog, "Crazy Time"):

The primary allusion made in my April 29th YouTube posting (evidenced at that site as having been posted on that date) is to the idea of **curiosity and investigation resulting from a suspicious-looking empty vehicle parked on a busy New York City street** (my June 23rd blog extensively explains the allusion made in my YouTube video, also including verifiable evidence that this allusion was contained in the April 29th video). We all know how this very same idea provided the focus of the news story regarding the Times Square Car Bomb TWO DAYS LATER on May 1st: **curiosity and investigation resulting from a suspicious-looking empty vehicle parked on a busy New York City street**. Now, add in my secret super-importance in relation to the most prominent living Jewish man, Steven Spielberg (see my video, "Steven Spielberg and the Mall Man Factor" at Archive.Org, posted December 2009), and think of what that could possibly mean to Pakistani Taliban thinking types. There's lots more I could describe, but I don't think anyone is likely to find all this truly worth so incredibly much of their time, unless perhaps someone finds a way to increase our lifespan to 1,000 years old, at which point devoting half your life to studying all this will still leave you 500 years for other things. 500 years! That's plenty, I say!

So the condensed version of what I'm on about here, the new thing in connection with all this, involves, I believe, none other than Mr. International Political Situation Investigator Extraordinaire, Jon Stewart (or "Jon Stewart, Daily Show Host", for short)!

In recent blogs I've provided evidence (a link) that I posted a Comment to a blog article at Huffington Post that Stewart and Colbert should do SEPARATE rallies, at a point in time when there first was talk of some kind of Colbert rally. A few days later when the two did make announcements, they hyped it all for weeks as two SEPARATE rallies.

I have often influenced these two, as I've explained from time to time, and I've even periodically included what I regard as evidence of my influence, evidence spelled out in "clues" that could be easily pieced together. Therefore, though they could have had the idea of SEPARATE rallies independently of me, I lean towards the possibility of that not being the case. I for one am additionally aware that Jon Stewart (or someone who looked enough like him for me to feel inclined to blog about it the next day) looked at me as he drove by me the day after my HuffPost Comment.

PAID IN FULL

On Tuesday, November 9th (a little more than a week after his rally, and a week after the Midterm elections), Jon Stewart on "The Daily Show" beseeched former president George W. Bush to "come on" his show. He claimed he was starting a new recurring segment, though he repeatedly bemoaned the strange name his people came up with for the segment, **"Come On Jon Stewart"**. Is it possibly fair to say my YouTube video referred to above, **"Come On, French Stewart"** is worthy of more serious scrutiny, under the circumstances? And what more can anyone ask for, in the name of all humanity, than more serious scrutiny?



I should additionally mention, however, that though I see this as a deliberate reference by "The Daily Show" to what I see as my little Pakistani Taliban-related situation, I do not presume it to mean any one person has really done the homework I'm talking about, no one has necessarily taken the trouble to see any of the emerging larger picture here. As with the Manhattan Project, many may understand some fragment of the larger project, which might give off that they see the larger project, but I see no clear sign of someone acting on a sense of the larger situation.

Posted by Steinhoff at 8:29 PM 0 comments [Links to this post](#)
Labels: [Jon Stewart](#), [Pakistani Taliban](#)

Sunday, November 7, 2010

[How To Convert A Plastic Pail Into A Sword For Defending Against Martian Attack](#)

As I promised I would be doing back when Tim Burton's "Alice In Wonderland" was released in theatres, I have now been able to put together my Steinhoff/Burton Correlations "version" (with a little help from the video becoming accessible on Starz Channel's Early Premieres).

Basically, this is just a dispassionate explanation, perhaps so that there will be some chance of the record being set straight someday. For those who can see the context/history I'm trying to get across, I believe this shows, as I have before, my influence on my fellow CalArts alum, Tim Burton - in this case with regard to "Alice". Unfortunately, however much my little videoclip provides some bases for my conclusions, there ultimately are many other things that contributed to these conclusions as well, things too voluminous to include here.



Posted by Steinhoff at 4:54 PM 0 comments [Links to this post](#)
Labels: [Tim Burton](#)

Saturday, November 6, 2010

[One Percent Rocket Science, Or Possibly Thirty Percent](#)

In the very first blog I wrote, August 10, 2008 (later published at Archive.Org November 2009 as part of Volume 1), I first discuss something that I believe to be recurring inside-references made by someone regarding myself, by which I mean, a certain type of thing has recurringly (though not invariably) appeared in movies produced by Stuart Cornfeld (whom I once sort of knew a very long

time ago, and who produces excellent movies that sometimes appear to have been influenced by my material, in which he is not alone, not by a longshot, Spielberg, The Beatles, etc., someone behind the scenes must be making everyone be influenced by me, you should be spending all of your spare time reading about me, the most unacknowledged man who ever lived, though it might be too soon to say if there are people more unacknowledged than myself, as they wouldn't likely be known if they weren't acknowledged, nevertheless, I cannot imagine someone more unacknowledged than me):

8/10/08. Jonathan D. Steinhoff's Sometimes Blog

(regarding a recurring inside-reference in Cornfeld-produced movies)

"...lying on the ground unconscious, opening his eyes to people/person standing over him."

Today I was fortunate enough to see Stuart Cornfeld's latest movie, "Megamind" (released yesterday).

[It is an excellent movie, but of course I'm not here to be a film critic, I'm here to jump up and down pointing at myself.]

Those who saw the end of "Megamind", essentially the final scene of the movie, involving the David Cross character, will, I expect, have to consider the potential significance in my having identified above and so long ago (my first blog, as indicated above) that such a scene (not a particularly uncommon scene, generally) might be *particularly* associated as having, when in a Stuart Cornfeld movie, inside-reference qualities. In this instance, the scene was considered special enough to belong seconds before the end.

The nature of the scene is very common, in many ways conventional, and normally one wouldn't see its recurring from one movie to the next, in and of itself, as leading to any kind of connection. One distinguishing characteristic here is that a special twist is involved, which again is not entirely uncommon, but more uncommon.

In the context of so many other inside-references and influences regarding myself that I've seen over such a long time, by so many in "entertainment" (people for whom I and so many others have so enduring and enormous a respect and appreciation), I lean towards believing this is again the case with the ending of "Megamind". It is a pleasing thought, hopefully not one that will be seen as a stretch of the mind.

Posted by Steinhoff at 7:37 PM 0 comments [Links to this post](#)

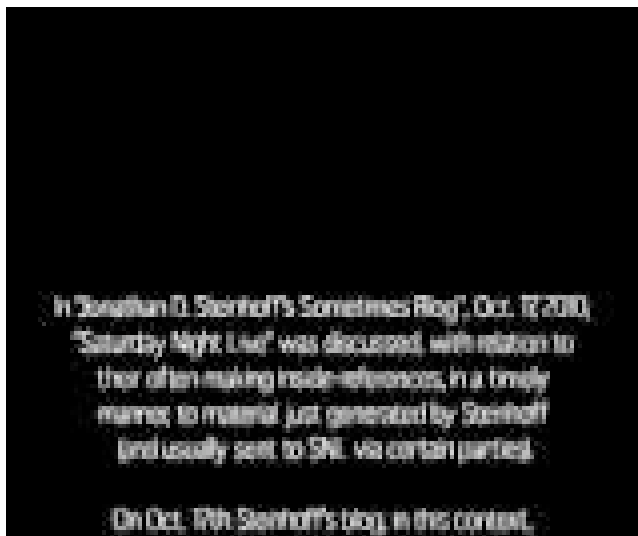
Labels: [Megamind](#)

OCTOBER 2010

Monday, October 25, 2010

Oliver Hardy Laughter

Just as someone might, with relatively little difficulty, begin with nuclear energy, yet one day find himself to be in possession of a nuclear weapon, so Saturday Night Live has, by starting with the "plank of wood, a 2x4" originated by me (previous blog, 10.17.10) while discussing SNL's (very) timely inside-references to Steinhoff material, somehow found a way to beat my plowshare (well, plank) into a 2x8 (disclaimer- these dimensions are based on a visual approximation):



I believe it clearly contains stuff that can easily be interpreted as a continuation of what started in my previous (10.17.10) blog as an Ahmadinejad "discussion" with SNL. How far that reaches into this videoclip has yet to be resolved, though I see where this could all easily culminate in a three-picture deal, or another sketch, only this time all of the characters get to be sitting down on nice soft chairs.

Posted by Steinhoff at 5:28 PM 2 comments [Links to this post](#)

Labels: [Iran](#), [SNL](#), [Soft Chairs](#)

Sunday, October 17, 2010

Two Pair Showing



A Show Of Hands

Little tiny inside-references to me/my material have been detectable here and there over the past several weeks. Most are of that nature where one would already have to be familiar with a number of facts before one could appreciate the significance of such observations, otherwise, I would seem to be making too much out of something. What a bother when recognition of the significant context requires special effort.

The Saturday Night Live one I am bothering with reveals to me, as they have before, that they see my blogs. I bothered with this inside-reference because, due to the "history" preceding it, I read it as being in the sphere of Saturday Night Live sorta kinda asking me to inject a remark or something about the Iranian President. Ahmadinejad is part of what they are inside-referencing, thus, my reaction might be expected to include such a remark. Furthermore, I see where I should believe SNL might very possibly scrutinize my reaction to their inside-reference.

There are a few things I should mention about the context of this image. It is preceded by my having mentioned in and demonstrated through numerous blogs, that "Saturday Night Live" has a long history of including things "hot off the Steinhoff press". Usually, the week in which such pieces of my ideas appear are the very same week that I specifically submitted them to SNL, through intermediaries. I do not say such ideas could never have existed prior to my incorporating them into my work. I emphasize the context created by the timing and consistency of their making such usage.

In this case, they not only had their image tie in with something in my 9/26/10 blog. What they chose to reference simultaneously intertwines with the video I have just completed - "Hatch", posted 10/15/10 at YouTube and Archive.Org. That I was working on this video was announced a few months ago in a blog. That announcement was immediately followed by an inside-reference on Colbert, as I described in a blog. "Hatch" also influenced the second episode of the new William Shatner sitcom (I am not new to influencing William Shatner, or influencing almost anyone you can think of, for that matter). When I first

wrote the comedy idea several years ago (as "Down The Hatch"), SNL also immediately included an inside-reference.

So what, if anything, do I want to say about Ahmadinejad this time around. Well, I saw him on Charlie Rose recently, and here's what comes to mind. When I was working on the movie, "Gizmo" back in 1974, I came across this old Fox Movietone news footage (from the early '30s, I believe). It showed this young man sitting on the end of a plank of wood, a 2 x 4. The cameraman was on the other end. The plank of wood was on an upper floor of a very tall New York City skyscraper, hanging over the sidewalk. So the man sitting on the plank of wood is looking at the camera, laughing nervously. Why would a person put himself in that position? His nervous laughter was our only handle on his state of mind in doing this. That guy reminds me of Ahmadinejad, who has deliberately chosen to make his world far more precarious than any sane person would. But he looks at the camera with nervous laughter, soliciting the warmth of the cameraman. Asking to be seen as a man free of conventional fear. Impressing us with his bravado. It is a primitive person's route to winning points with people. And yes, you will find people in the crowd who will totally overlook your insanity.

The Two Of Us Are Really One

As I've mentioned a few times, it was I who suggested the Colbert and Stewart rallies be two rallies:

http://www.huffingtonpost.com/social/JonathanDS/restoring-truthiness-colbert-rally-beck_n_704578_59349947.html

The day after I posted this Comment, Stewart drove by me, which I reported in a blog article the day following that.

Now they are making one rally out of it, so I suppose I ought to react. Okay, here it is: Fine with me!

Posted by Steinhoff at 10:49 AM 0 comments [Links to this post](#)

Labels: [Ahmadinejad](#), [Colbert](#), [Daily Show](#), [SNL](#)

Friday, October 15, 2010

Hatch

My new (10/15/10) video, "Hatch", just posted at [Archive.Org](http://www.archive.org/details/Hatch) (<http://www.archive.org/details/Hatch>) and [YouTube](http://www.youtube.com/watch?v=ptDmQCsk3gk) (<http://www.youtube.com/watch?v=ptDmQCsk3gk>), experienced a proper amount of incubating immediately prior to its release.

Posted by Steinhoff at 9:35 PM 0 comments [Links to this post](#)

Labels: [Down The Hatch](#)

Tuesday, October 5, 2010

How Does This Not Disappear

Were you to do a search through my various blogs for "Bruce Willis" (you might go to where they're collected in volumes 1-4 at Archive.Org to simplify the task), you would find this name showing up here and there, now and then. You could then go back to the actual blog articles posted at this site that you had looked up, so that you could actually see the videoclips involved. You'd have so much fun! You'll even find references to Willis appearances on Letterman!

In my past three blogs I've made mention of a trail of bread crumbs that has come to involve, among other things, the Bruce Willis movie, "The Jackal," as well as my video (posted at Archive.Org in 2008), "Bishop and Pawn Forfeit Rule." So, part of my thinking while watching Willis on Letterman Monday night was to see if there would be anything from Bruce Willis in this regard. Which has often been part of the "pattern"....

Outwardly, the big thing about Willis' Letterman appearance Monday was his hamburger hairpiece (which had been important enough for Bruce Willis and Jon Stewart to reflect on the following night during Bruce Willis' appearance on "The Daily Show"):



Okay - but that was all a trick, carefully designed to get you to train your eyes on that part of Bruce Willis. See, so that your eyes would already be there when this happened later on during that same Willis appearance on Letterman:



Because, as is already known to those who have seen my above-referenced, "Bishop and Pawn Forfeit Rule," I play Merlin in that video:



By the way, lest there seem a trail of bread crumbs amidst all this pointing towards this idea, the answer is no, I am not secretly Merlin the Magician in real life. But thank you just the same for thinking you see a trail of bread crumbs pointing in that direction.

Posted by Steinhoff at 11:46 PM 0 comments [Links to this post](#)

Labels: [Bruce Willis](#)

Friday, October 1, 2010

[Gotta Be A Superman](#)

It's "Smallville" time again - the Superman show, for those not up on things. And if you've been following my blogs over the years, you'll know how that often means it's also time once again for me to describe how I have been incorporated into things over there - how this is something I attribute, in part at least, to the fact that [Sean Daniel's](#) "Mummy 3" was written by the "Smallville" writer/producers. Yes, I am there once again, if you know how to put a few things together, and feel like bearing with me until it all makes sense. At the VERY least, don't you have to wonder how it is that I so often have *something* to give pause, and from the exact same place as where I so *often* find something to give pause? Or.... perhaps you profess to believe it's all pulled straight out of the air?

[Check This](#)

In the final paragraph of my immediately preceding blog (Sept. 28th, "Politics for Dummies"), I observed how, for some reason I didn't particularly get, there were several shows that had recently incorporated references to [Sean Daniel](#) movies ("Animal House" and "The Jackal"). These were objective observations anyone might have made, anyone familiar with certain public knowledge:

1. The Bishop scene in "Animal House" (John Belushi smashes Stephen Bishop's guitar as he sits playing on a staircase) showed up via a scene on Leno featuring Sheryl Crow and Ed Helms (which I was bound to watch,

as I had shortly before that mentioned in my blogs some Sheryl Crow stuff in relation to me).

2. On Saturday Night Live's season premiere almost a week ago, a reference to the **Jack Black** scene in Sean Daniel's "**The Jackal**" (in their takeoff on the recent Stallone movie).

It had crossed my mind, regarding the Sean Daniel connection in the above-referenced Sheryl Crow bit, that, as the word "**Bishop**" had come up there (Stephen **Bishop** being in the "Animal House" scene), and then "Smallville" shortly thereafter (last week) made inside-reference to my "**Bishop** And Pawn Forfeit Rule" (see my Sept. 26th blog), there could be a connection in that for my benefit, but there wasn't enough for me to go on until tonight's "Smallville".

Before you have enough to go on, I would have to ask that you look at my August 13, 2008 blog, "A Piece of the Mask" (also at Archive.Org as part of Volume 1 of my collected blog articles, therefore a matter of record that I couldn't have written it after the date Volume 1 was published). In Item 2 of that blog article, I note special inside-reference significance to someone, in the role of rescuer, standing over a person who had just been knocked to the ground. Specifically, the blog article describes this action with regard to scenes involving **Jack Black**, including reference to the movie, "Tenacious D And The Pick Of **DESTINY**".

And so, I now give you this videoclip of moments from tonight's "Smallville," which include

- Someone, in the role of rescuer, standing over someone who had just been knocked to the ground
- A situation that brings the movie "**The Jackal**" to mind
- A discussion of **Destiny**



Also of interest is that this same DESTINY discussion scene in "Smallville" ends with the introduction of the word "superman" to "Smallville" (I end the above videoclip right before Lois Lane provides the translation for the German version of this word). Whatever you wish to attach to the appearance of "superman" here.

Posted by Steinhoff at 10:27 PM 0 comments [Links to this post](#)

Labels: [Jack Black](#), [Jim Jacks](#), [Sean Daniel](#), [Smallville](#), [SNL](#)

SEPTEMBER 2010

Tuesday, September 28, 2010

Politics For Dummies

At Least Someone's Reading These

In my Sept. 8th blog I refer to how it was I who suggested, in a Sept. 3rd HuffPost article Comment, that Stewart and Colbert make it two separate rallies: http://www.huffingtonpost.com/social/JonathanDS/restoring-truthiness-colbert-rally-beck_n_704578_59349947.html

This is copyrighted proof that I made my statement prior to it becoming a part of things. I also stated in my Sept. 5th blog article that Jon Stewart and I looked at each other as we drove by each other on Sept. 4th. This also was before my statement had become anything, though based on having influenced Stewart and Colbert many times before in very big ways, it did lead me to suspect that my HuffPost Comment might be turning into something big. Stewart's look might have contained a certain suggestion of this, unless he was thinking, "Why are traffic lights green and red, Christmas colors, why must we Jews put up with this, someday I'm gonna run a traffic light, that'll show those bastards!" This is something all of us Jews think about from time to time, though few of us go through with it.

The following videoclip should be seen in the context I've just described (not the part about traffic lights, the other context):



Saturday Night's Alright For Following Tiny Little Details

I should at some point fit into a blog article how the SNL season premiere several days ago, like nearly every SNL for years and years and years, included a few things for my benefit. I know, I'll include it in this blog article.

Let's see, well for one thing, Amy Poehler's very brief revival of her Kim Jong Il. Her Kim Jong Il originally (a few years back) included referring to him as a film critic ala the Siskel/Ebert show, "At The Movies", as he said something about saving you an aisle seat. I had several days prior to that impression several years ago passed along (I would pass along an idea and they would always use fragments on the next show) the idea of Kim Jong Il being the guest host on "At The Movies" (when Ebert would always have a guest host with him). My idea showed how Kim Jong Il's taste in movies, in terms of why he appreciated the movies he liked, betrayed a strange sort of personality. Perhaps I should take this opportunity to say that I would personally love for him to review any of my videos, I was only joking about the kind of film critic he would be. (I seem to possibly be tangling with Ahmadinejad these days, and one crazy person doing stuff that could lead to nuclear bomb explosions is all I can handle at one time, thank you, would somebody else mind taking on Kim Jong Il?)

And then there was the appearance on SNL several days ago by the Governor of New York, Patterson, wherein they included their usual routine where he walks too near the camera, blocking things. This recurring bit (though previously it involved an SNL Patterson impression without the Patterson) began with something that happened in an Obama/McCain presidential debate hosted by Tom Brokaw (10.7.08), where McCain at the end walks too close to the camera, blocking things, which led to a few laughs when the moment was rerun on various shows. That real-life moment began with something I published at Archive.Org prior to the Brokaw-hosted debate ("[Peek-A-Boo, ICU](#)", 9/29/08, and also contained in my 9.28.08 blog article), a comedy idea about that very same (then upcoming) Brokaw-hosted debate. Incidentally, this was not the first time McCain did something in response to my comedy ideas - though you'll NEVER believe my version of what preceded his Palin selection. Anyway, in my Brokaw debate comedy idea, each candidate is on a video cell phone, placed on a table, facing each other. Brokaw inadvertantly puts his water glass down between the two video phones, blocking Obama's view of McCain, which he complains about, while McCain defends Brokaw's right to block his view.

I believe there may have been a few other things on SNL a few days ago regarding me, but who knows. One other thing I noticed on SNL, but NOT regarding me (every now and then I actually notice things that don't regard me, which in itself is yet another fact that many have trouble believing) is that, in their parody of that recent Stallone movie, they included something that brought to mind Jack Black in Sean Daniel's "The Jackal" (I have mentioned Sean Daniel not infrequently in my blogs for reasons I have also mentioned not infrequently). This struck me particularly because when Sheryl Crow was on Leno recently, she did something at the opening of the show out of Sean Daniel's "Animal House" (Ed Helms was sitting on a staircase playing a folk guitar and she took it away and smashed it). Though Sean Daniel did not produce "Animal House", it is an important part of his history, he was the person behind it when he was a decision-maker at Universal. So what's up with all that?

Posted by Steinhoff at 9:04 PM 0 comments [Links to this post](#)

Labels: [Jon Stewart](#), [McCain](#), [SNL](#)

Sunday, September 26, 2010

Your Comprehension Will Never Be Tested

As I promised in my previous blog article, "A Knight To Remember" (9.24.10), I will in this blog show how the Sept. 24th season premiere of "Smallville" (the final season), as has occurred **MANY** times before regarding this TV show (see references to "Smallville" in other blog articles), made substantial reference to my material (as also demonstrated in other blog articles). It may also perhaps be relevant to mention that the writers/producers of this show also wrote the movie, "Mummy 3", which was produced by Sean Daniel, the first person who told me of CalArts, the film school I attended. Also perhaps of relevance is the fact that the person who co-produced the "Mummy" movies with Sean Daniel is one of my relatively few (less than 40) Facebook friends.



Image 1

This image featuring a chess knight is the logo for "Checkmate Agency," which first appeared on "Smallville" in February 2010. Checkmate was an important part of "Smallville" episodes for the remainder of that (the previous) television season.

Image 2

This image showing a fence, field and tiny figure is the establishing shot for what is essentially the final scene of this 9/24/10 season premiere "Smallville" episode.

Image 3

This image, entitled, "A Separate Thing," is from my graphic artwork book (self-published, copyright 1993), "Go Eyes, Go!" (posted at Archive.Org in June 2007). It is also the image I've been using for several years as part of my signature box on all of my emails at my job (thousands of emails). One sees an

unmistakable similarity to Images 1 and 2. It is also the only creative work of mine that makes reference to chess, other than my video, "Bishop And Pawn Forfeit Rule" (posted at Archive.Org in May 2008, from a story posted at Archive.Org in October 2007). That video is the source of the remaining non-"Smallville" images.

Image 4

From the 9/24/10 season premiere of "Smallville", this image represents the moment when Lex Luthor murders other Lex Luthors.

Image 5

From my May 2008 video, "Bishop And Pawn Forfeit Rule," this image represents the moment when Chess Master Garry Kasparov states that he will travel in time to return to our present, and murder the Garry Kasparov there. Therefore this correlates to what occurs in the moment Image 4 represents.

Image 6

From the 9/24/10 season premiere of "Smallville," in an extremely rare moment of losing his self-control, Clark is pushed to the point where he suddenly strangles someone, coming very close to strangling that person to death. This is also referred to later on in the episode, as being the moment when he lost his moral high ground.

Image 7

From "Bishop and Pawn Forfeit Rule," in an extremely rare moment of losing his self-control, Kasparov is pushed to the point where he suddenly strangles someone to death. This is later self-described by Kasparov as the moment when he lost his moral high ground over Putin.

Image 8

From the 9/24/10 season premiere of "Smallville," soldier pieces are moved around with deliberateness. The scene ends with the image of a soldier piece burning in the fireplace (forfeited?), a strange juxtaposition in which it is outside the normal context/realm established for it.

Image 9

From "Bishop and Pawn Forfeit Rule," Putin and Kasparov move chess pieces around with deliberateness. Later in the story, having traveled back in time to the 6th century, Kasparov finds that chess pieces are strangely juxtaposed outside the normal context/realm established for them as he understands it, in that there are rules to chess back then with which he is unfamiliar.

Image 10

From "Bishop and Pawn Forfeit Rule," in which Iranian President Ahmadinejad is made an important character in relation to the plot, in that he plays a key role in motivating Kasparov to travel back in time. In several of my previous blog articles (which are periodically copyrighted in volumes at Archive.Org), I

have discussed how something appears to be going on behind the scenes that has led to "Smallville" episode moments and Iranian President announcement moments to, within the same several-day timeframe, include something that coincides with the same thing regarding me/my work (i.e., if both Hitler and Bob Hope had each said something within the same two-period that brought to mind the same, somewhat obscure moment in the movie, "It Happened One Night", and then, about a year later, it happened once again regarding the same, somewhat obscure scene in the movie, "A Night At The Opera", and then, two years, it happened again). It is not self-apparent, from what I have been able to identify and evaluate, that those who make "Smallville" have an inside track regarding the Iranian President. Also of relevance here is that "Bishop and Pawn Forfeit Rule" is my only creative work that includes a reference to the Iranian President.

Posted by Steinhoff at 9:30 PM 0 comments [Links to this post](#)

Friday, September 24, 2010

A Knight To Remember (As Having Nothing To Do With The Titanic)



The Walls Are All In Place

I will not be demonstrating specifically in this blog how I am extremely important in relation to tonight's "Smallville" episode, which was the season premiere of this show's final season (those who read my blogs are familiar with my frequent presentation of evidence of my importance in relation to a great number of this show's episodes, including last season's season finale).

Demonstrating how I figure in relation to tonight's episode will take a little more doing than my present energy level will permit. But I do want to indicate here and now that I recognized it, as I am not one who feels good about keeping people in suspense regarding something important to them (I refer to the Smallville people who included me in so significant a way). I consider it very important that they have included me, I love this show, I also believe "Smallville" relates to an important modern mythology, Superman, and I feel enormously gratified by the whole thing. And I don't know if this will offend my old friend from junior high school, who is now one of the three people who runs Marvel Entertainment, and who is also my Facebook friend, but Superman is way better than Spiderman. Period.

The public-at-large may not feel totally satisfied this time around with the proof of what I say that I will be providing. It very much involves the image included with this blog, which can be found in something I posted a while back at Archive.Org, "Go Eyes, Go!", entitled, "A Separate Thing". This image is something I've been including for several years as part of the signature line of every email I send where I work. There are literally thousands of my emails containing this image. But do all of those "witnesses" comprise the entire population of the world? And so, as is the case with so much evidence of various things that exists in the world, there are indeed some among the entire

population of the world who cannot be counted among the witnesses, and must therefore rely upon the witness testimony of others. There are always going to be some people who don't witness something! I suppose I deserve the blame for that!

Anyway, until the next time I have the exact kind of energy this task requires.

Hoping For A Stalemate

I also want to throw in, on Wednesday my blog asked the Iranian President, Ahmadinejad, to be serious already. The following day, Thursday, he made himself seem unmistakably ridiculous for the first time, as if on purpose. He may have been outlandish before, but his statement that most Americans think 9/11 was an inside job? He had to know how silly that sounds. I think he was setting himself up. And today, Friday, he announced that he may no longer do that enriched uranium thing he was doing that was scaring all the children around the world and no small number of us adults as well. I'm not crazy about him, but I do have him to thank for the fact that I will be sleeping a little easier tonight. Then again, I wonder how much sleep he was making people lose altogether? Maybe I should just be glad of where the pieces on the chessboard are at this moment, and leave it at that.

Posted by Steinhoff at 10:20 PM 0 comments [Links to this post](#)

Labels: [Smallville](#)

Wednesday, September 22, 2010

When You're Ready To Be Serious, Napoleon

Here's a little bit of fun, at least for those who think things that touch somewhat directly on an important moment regarding the Iranian President are a little bit of fun.

In my previous blog, "I Don't Suppose Anyone Has A Videoclip Of Larry King Leading A Conga Line" (9.20.10), one of the things I touched on was the then-upcoming appearance on Larry King of the Iranian President (at that time it was scheduled for Thursday, however, it aired today, Wednesday). I also touched on something I've been making repeated mention of, that the Iranian President has plugged into my secret super-importance in relation to Spielberg (the most prominent living Jewish man) and Paul McCartney (another individual with a non-comparable prominence in the world), by making inside-references that I get but that would not be appreciable by the public-at-large (am I crazy sounding or what?).

In that same 9.20.10 blog article, I also touched on the Eric Clapton album, "Slowhand" regarding something Clapton did in relation to me personally. (I've also described this same thing in other blogs as well, where I get particular about how it was in relation to me.)

I will begin with "Slowhand". It will become relevant to the other thing.

I have a Facebook friends who is not unconnected from the above-referenced thing Clapton did. And there have been a certain number of occasions when this same Facebook friend person has posted something on Facebook in response to things I've posted that touch on him, though in so indirect a manner as to be undetectable to the Facebook public-at-large that his Facebook posting has anything to do with me. Therefore, I paid close attention on September 21st to see if this person had anything in this "mailbox" for me. What I found was that this individual "Liked" something that was posted by a Dr. Wayne Dyer (who has a quarter million Facebook friends) on September 21st:

"**At your core**, the place where you originate from and return to, there's no one and no thing to judge."

What does this have to do with Clapton's "Slowhand"? The first song (the **opening** track) on "Slowhand", entitled, "The Core," contains the line, "I'm **at my core**."

I had *specifically* been looking to this person's Facebook posting on this *precise* day for such a reference to what I had posted the previous day, and I *unmistakably* found it. I recognize that this had also required that Dr. Wayne (quarter million Facebook friends) Dyer be complicit for this to have come about. I have already described in a recent blog how in general this type of thing has been occurring, including the involvement of the complicity/cooperation of non-Facebook friends taking place in conjunction with Facebook friends.

This brings us to today's interview on Larry King with the Iranian President. Such a TV show can be seen as important in relation to the Iranian President, as this is rather significant exposure on a fairly significant American TV show.

On this occasion, I detected no inside-reference on the Iranian President's part intended for my interpretation. However, at the very end of this show, Larry King closed with a reaction to this interview from the editor of Time Magazine:



I am not saying that heretofore no one has ever used the word, "core". But an intelligent person will see that without my pointing that out. I should also point out that a friend at work is a friend of Larry King. Prior to today's Larry King, I described what happened with "The Core" to someone else at work. I can imagine that as one of the ways word could have reached Larry King. I have no doubt, having pre-anticipated something of this kind, that the specific choice of words used at that important moment began with Eric Clapton's "The Core," or to be more specific, my having just referenced the album on which that is the opening track.

Tomorrow the Iranian President speaks at the United Nations. If you're reading this, Mr. Making - Everybody - Nervous - That - You - Won't - Take - Responsibility - For - Seriously - Playing - With - Fire - While - Doing - Nothing - To - Address - The - Problem - When - The - Future - Of - The - Whole - World - Is - At - Stake, just tap your foot in time with Jack Bruce's "Never Tell Your Mother She's Out Of Tune" when you're up there speaking to the world. It will really help me put together my next schpiel.

Posted by Steinhoff at 11:23 PM 0 comments [Links to this post](#)

Labels: [Clapton](#), [Iran](#), [Jack Bruce](#), [Larry King](#)

Monday, September 20, 2010

[I Don't Suppose Anyone Has A Videoclip Of Larry King Leading A Conga Line](#)

Nothing extraordinary to report, nevertheless, a few things I consider worthy of mention:

End Of The World, Part 12

Thursday the Iranian President is scheduled to appear Larry King, and Friday will be the season premiere of the final season of "Smallville". No possible connection, unless you've been following my blogs. I will see if this possible connection takes on significance.

Look Both Ways Before Smashing Into Something

Recently someone who may have been Sheryl Crow behaved in traffic a little like the person I recently mentioned in a blog article for having looked like Eric Clapton on the day his new album was announced. You may want to put on the brakes here, go to Archive.Org, search for Volume 4 of my collected blog articles, then search for Sheryl Crow and Eric Clapton there (you may particularly want to note that Crow will apparently be big on Clapton's upcoming new release). But back to the recent traffic thing - I was at the light to the on-ramp to the 134 on my way to work, the light turned green, however, up came Sheryl Crow (or someone one would think of as her) in the on-ramp diamond line and so didn't have to stop. I behaved appropriately, but I always see that protocol as an accident waiting to happen. I'm glad it is incredibly rare when that on-ramp diamond lane car that doesn't stop vies for the road space of the car that did and then got a green light. I first got my driving license by practicing driving in the car of and accompanied by a woman whose image Clapton put on the inside album jacket of "Slowhand" on my account, so it is important for me to assess the driving of these people, you understand. She also knew (knows?) Paul McCartney, who drives well, last I saw, but I believe I digress.

I recently was provided an opportunity to join in on a Facebook discussion that had Will Lee as a participant. Will Lee is part of Letterman's houseband. This is interesting in that a recent blog article of mine referred to Sheryl Crow in relation to Letterman. I had nothing to contribute to that discussion, and for some strange reason I allowed that fact to be the basis for my choosing not to say anything. I do enjoy Will Lee's impression of a person tortured by Dick Cheney that we occasionally get to see on Letterman. Will Lee also played on a Lennon recording. (I imagine this is a digression for those appreciating the generally non-Beatles quality of this blog article.)

Always Place The Fork To The Left Of The Bishop

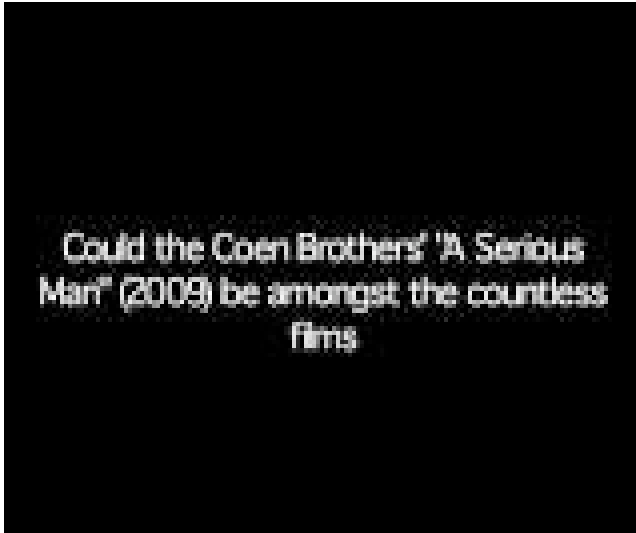
Recently Regis on Fallon did his usual secret inside reference for my benefit regarding someone I once knew who is also someone to whom Regis once introduced himself. Fallon participated in it (Fallon is a friend of Drew Barrymore, whom I've mentioned in blog articles, recently, in fact) and I think it was quite entertaining all around.

File Under Bulletin Board

I recently noticed that the woman I once knew whose image was on Clapton's "Slowhand" inside album jacket on my account (she's not the one in the photo showing Clapton kissing, that's Linda McCartney) has on her Facebook Info page something I recognize as being part of a line from the title song of my "Enough To Eclipse" CD (available at CD Baby). She seamlessly worked part of my song line into something about something, and you'd never know. Clapton once married George Harrison's ex-wife (could be I'm digressing again). I merely wish to acknowledge something that jumped off the page as far as I'm concerned, and don't believe I'm expressing an opinion.

Why Don't You Pour It In Jar

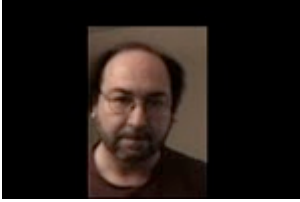
And finally, this videoclip regarding the Coen Brothers' "A Serious Man" in relation to my 1990/1992 video, "Steinhoff's Dostoyevsky's 'Uncle's Dream'" (posted at Google Video in 2005, and later posted at Archive.Org) requires an appreciation of the fact that certain ideas can emerge from a collective effect that aren't visible when seen with a piecemeal perspective. You might actually feel I'm dreaming to think this videoclip has anything serious, in response to which I might actually feel you can't be serious to believe I'm dreaming, and there we are, at the beginning of World War III.



Posted by Steinhoff at 10:13 PM 0 comments [Links to this post](#)

Labels: [Drew Barrymore](#), [Eric Clapton](#), [Fallon](#), [Iran](#), [Letterman](#), [Regis](#), [Sheryl Crow](#), [Smallville](#)

Jonathan D. Steinhoff



STATEMENT OF BLOG PURPOSE

As fate has conspired to make me one of the most fascinating individuals who ever lived (or in any event one of the most something-or-another individuals who ever lived), I feel it my duty to permit the world a blog-like window into the occasional outer events encountered by my strange ego. [A somewhat quick dose of enlightenment on the subject of me can be gained by viewing my video, "Steven Spielberg and the 'Mall Man' Factor" - while those with more time will want to spend it visiting, "Jonathan David Steinhoff's Official Website".]

Some would say it all began when I was ten and wrote the 15-page story, "Endless Voyage", for my 5th grade class. This led to the Beatle songs, "Yellow Submarine", "Eleanor Rigby", and "Paperback Writer", which led to an interest in me by the Rolling Stones, which led to "Street Fighting Man" and "Jumping Jack Flash". You can imagine (if you can grasp all this, which perhaps someday you may) that there was enough in these events to fuel a lifelong interest in me by those let in on it. And so an ongoing aspect of my fate was sealed!

(Please note - for copyright purposes, from time to time I save these blogs to Archive.Org as part of different volumes, e.g., "Steinhoff's Sometimes Blog Entries, Vol. 1")

